Costume Drawing

by
DOTEN
and
BOULARD

PITMAN 2

COSTUME DRAWING

Second Edition

by
HAZEL R. DOTEN

and
CONSTANCE BOULARD

PITMAN PUBLISHING CORPORATION

NEW YORK TORONTO LONDON

COPYRIGHT 1947, © 1956

BY

PITMAN PUBLISHING CORPORATION

All rights reserved. No part of this book
may be reproduced in any form without
the written permission of the publisher.

Associated Companies

SIR ISAAC PITMAN & SONS, LTD.

London • Melbourne • Johannesburg

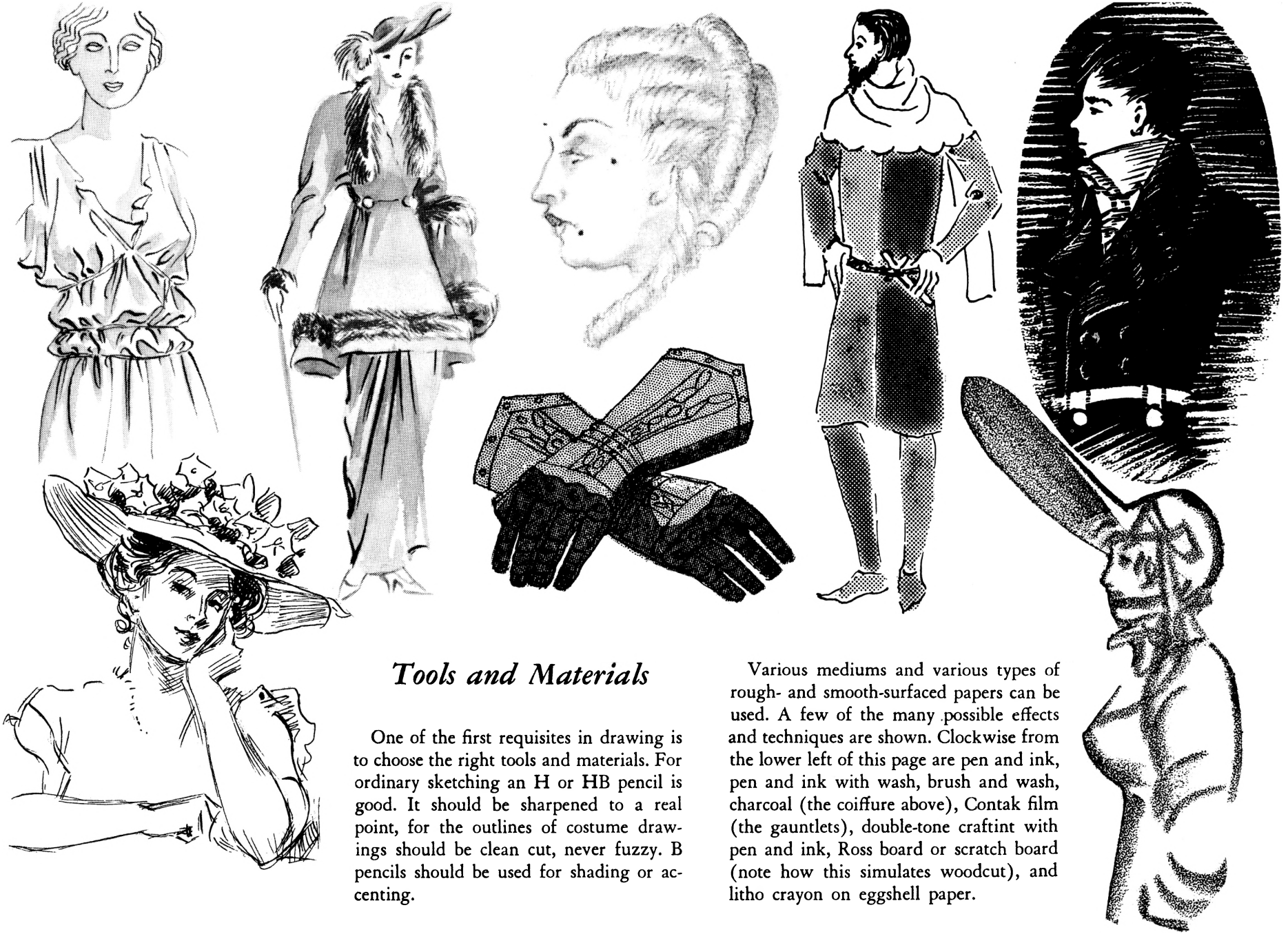
SIR ISAAC PITMAN & SONS (CANADA), LTD.

Toronto

2.3

Library of Congress Catalogue Card Number: 56-12729

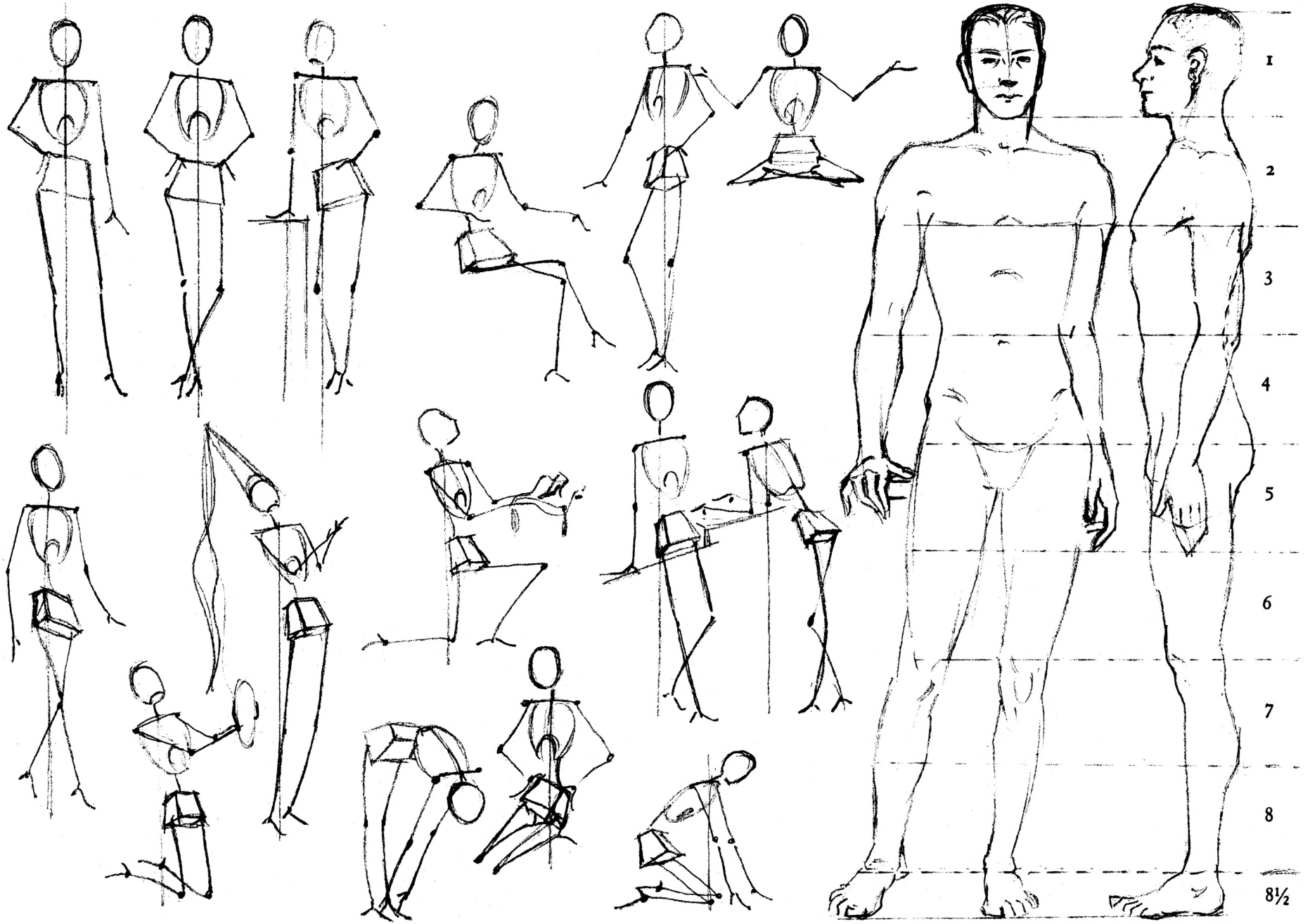
Printed in the United States of America

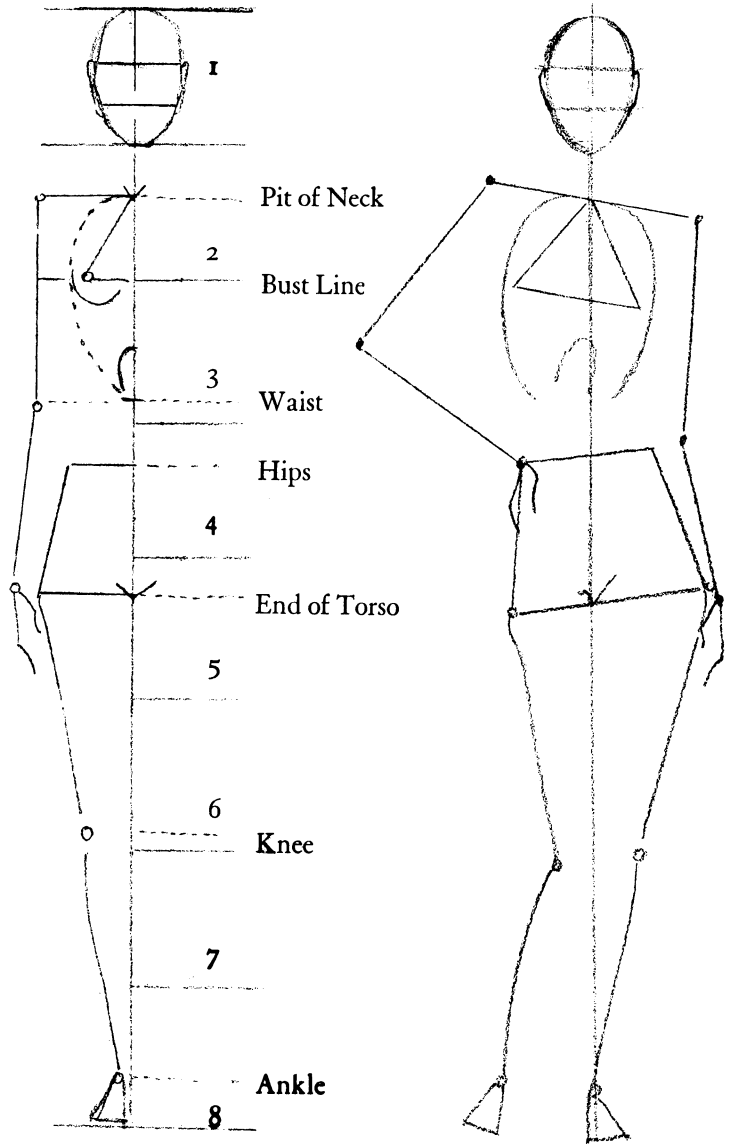


Tools and Materials

One of the first requisites in drawing is to choose the right tools and materials. For ordinary sketching an H or HB pencil is good. It should be sharpened to a real point, for the outlines of costume drawings should be clean cut, never fuzzy. B pencils should be used for shading or accenting.

Various mediums and various types of rough- and smooth-surfaced papers can be used. A few of the many possible effects and techniques are shown. Clockwise from the lower left of this page are pen and ink, pen and ink with wash, brush and wash, charcoal (the coiffure above), Contak film (the gauntlets), double-tone craftint with pen and ink, Ross board or scratch board (note how this simulates woodcut), and litho crayon on eggshell paper.

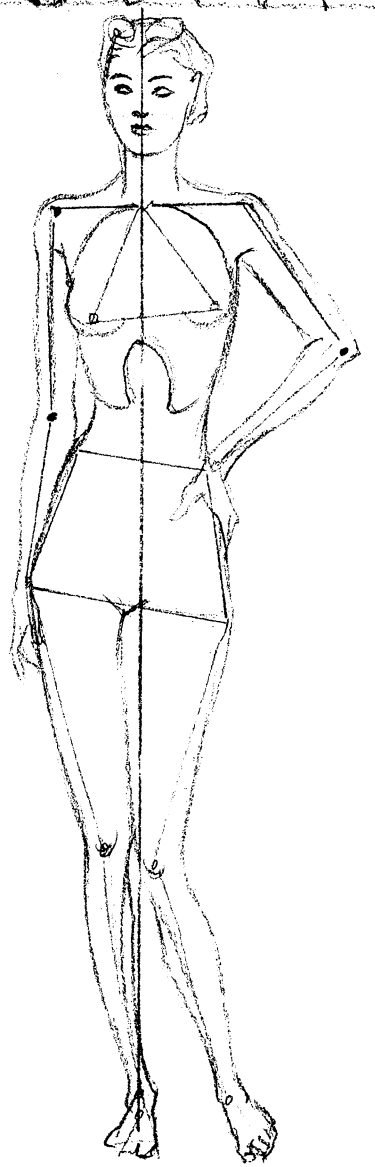

1
2
3
4
5
6
7
8
8½

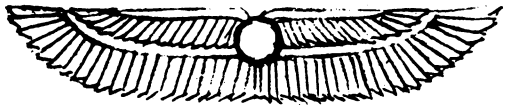


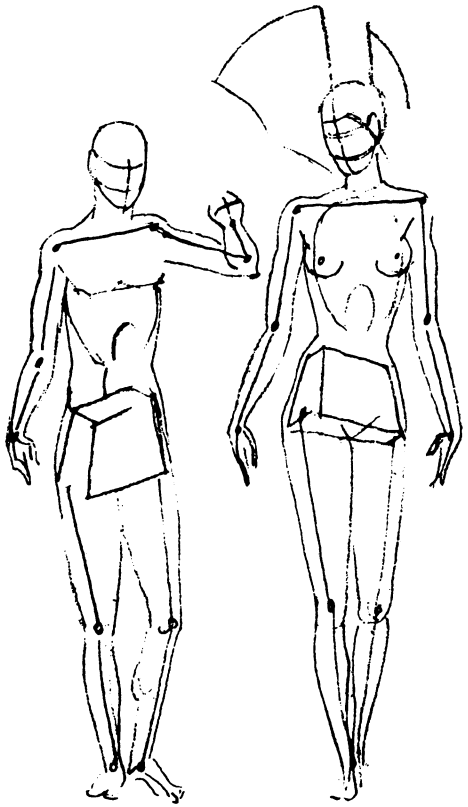
Think of the head as an egg-shaped oval. Then divide it by a vertical line through the center and into thirds by means of horizontal lines. These lines guide us in the placing of the features on the face, in no matter what attitude; observe the sketches at upper left.

For toothpick figures, divide a vertical line into eight sections. The top section contains the head, which is the gauge of measurement. The pit of the neck is $\frac{1}{3}$ down in the second section. Through this point is drawn the shoulder line, $\frac{3}{4}$ of a head on either side. The bust line is at the bottom of the second section. The hip line is $\frac{1}{3}$ down in the fourth section and is $\frac{2}{3}$ the shoulder width. Another horizontal line $\frac{1}{4}$ down in the fifth section and the same width as the shoulders gives us the end of the torso. The legs are dropped from the ends of this line, converging to a point a half head above the ground line, the knees being halfway between the ankles and the end of the torso. The feet are drawn as little triangles. The elbows are located at the end of the third section, and the wrists level with the bottom of the torso. The hands extend beyond this line and are $\frac{2}{3}$ the head length.

After the pose is chosen, it is simple to draw in the outlines of the arms and legs and to shape the waist by connecting the upper and lower sections of the torso. Action is given to the body by the position of the hip and chest areas: thus when the weight is shifted to one leg the shoulders and hips slant toward each other.







Egyptian

The solar disk with vulture wings is a symbol of eternity. The small figure wearing the triangular pleat skirt is a servant.

The pschent, or double crown worn by Pharaoh, showed symbolically that he ruled both upper and lower Egypt. The white inner crown was shaped like a bottle; the outer crown was red. The artificial beard is about six inches long.

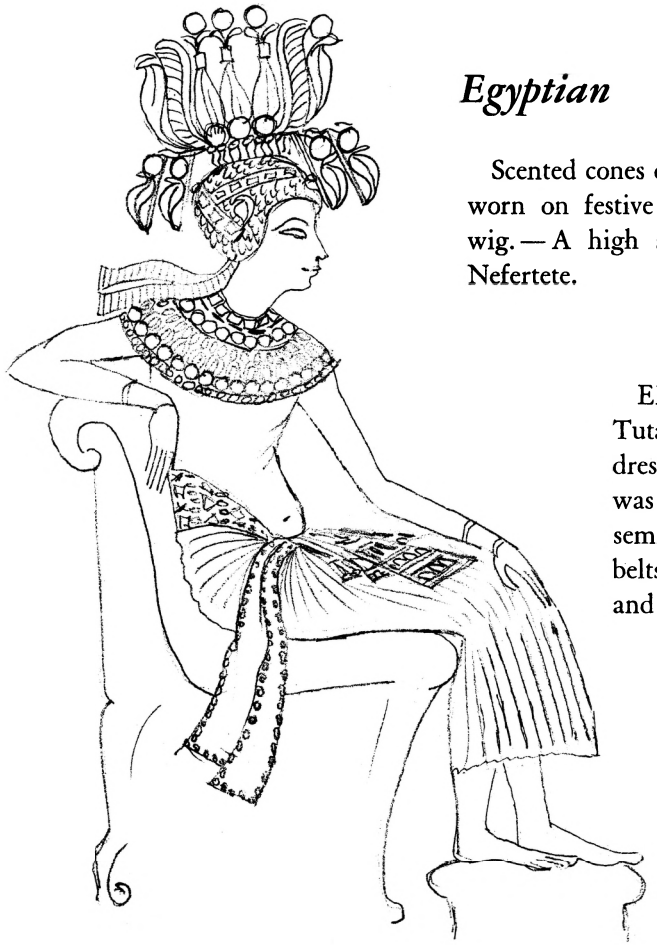
To draw the slave and queen, first follow the rules for constructing toothpick figures and then add body structure and garments.

The slave's headdress is a piece of material pulled across the forehead and folded over, allowing two bands to hang down over the shoulders. The long-handled fan is of a ceremonial type.

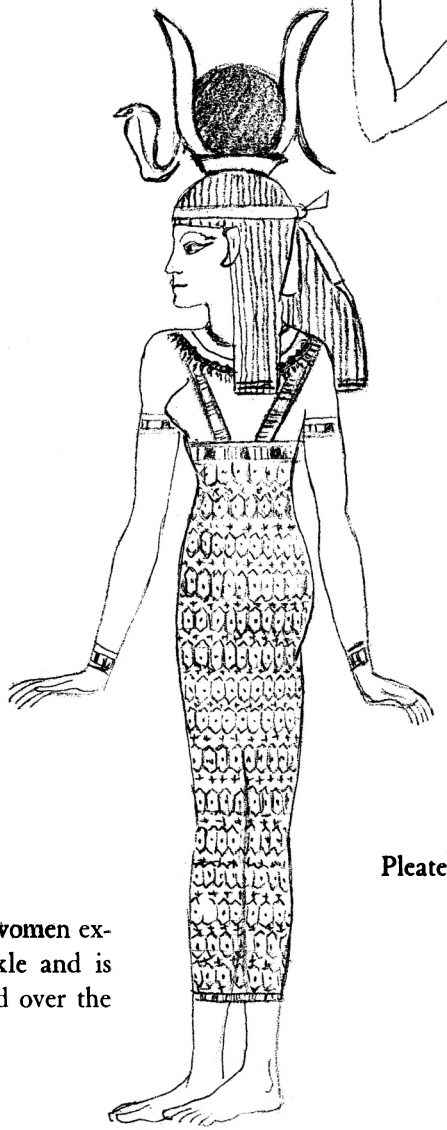
The queen is wearing a wrap-around skirt, which falls in wide folds. Over her shoulders is a transparent cape, which was usually bleached white and probably made of fine linen. She also wears a collar, made of gold and semiprecious stones, and the plumed headdress of Isis.

Egyptian

Scented cones of ointment on crown of head worn on festive occasions. — A cloth-covered wig. — A high stiff turban worn by Queen Nefertete.

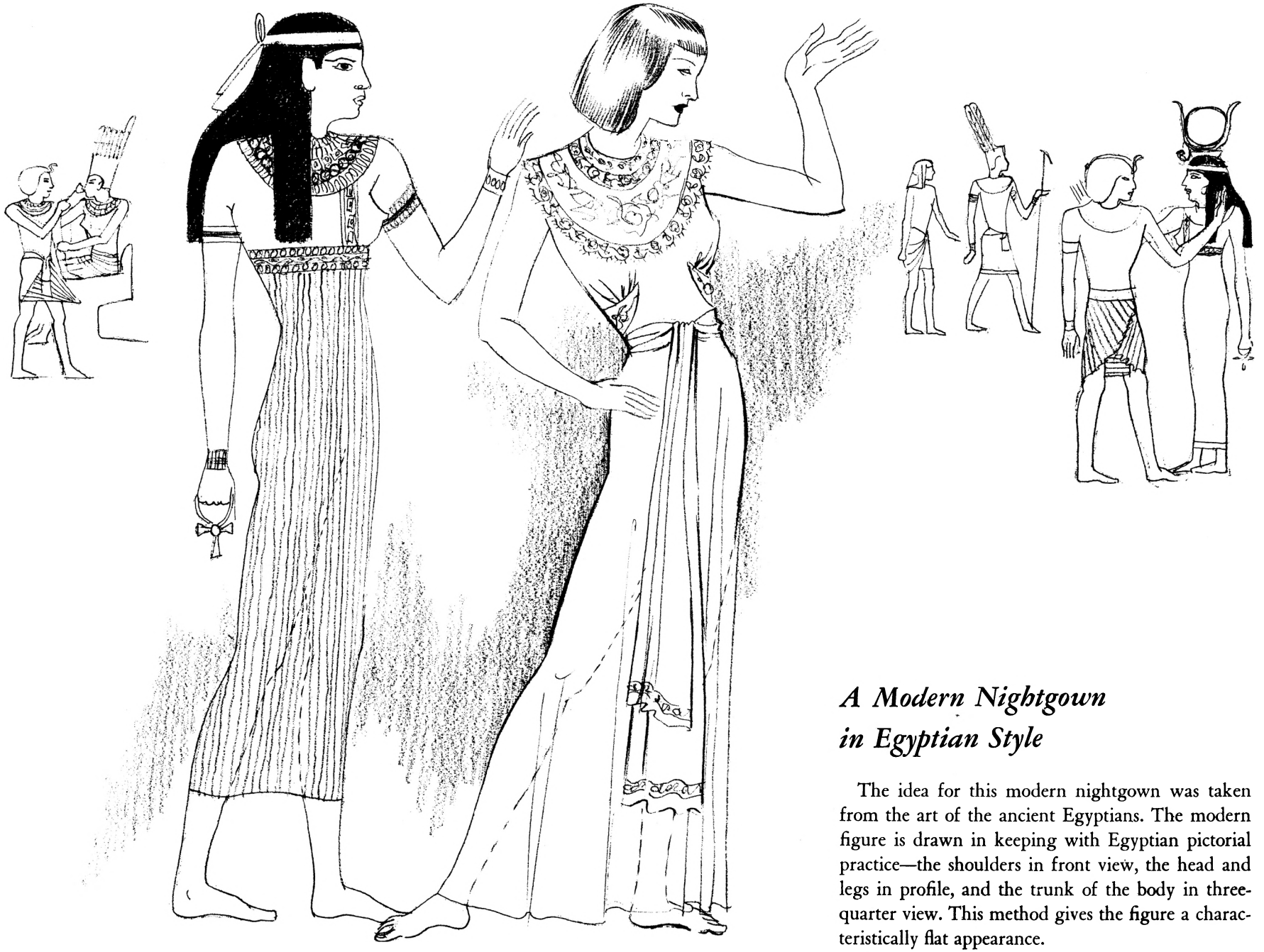


Elaborate headdress worn by Tutankhamen. With this headdress the most important accessory was the collar made of gold and semiprecious stones. The men's belts were elaborate in decoration and design. (Left)



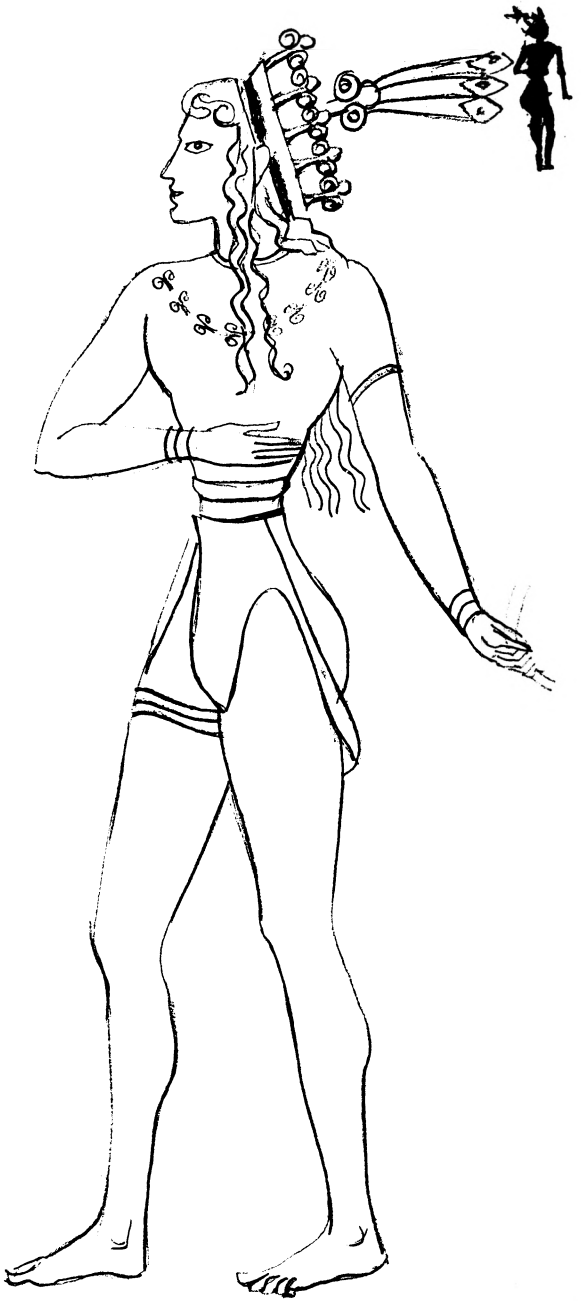
Scant tunic worn by women extends from bust to ankle and is held up by straps passed over the shoulder. (Right)

Pleated and draped loincloth.



A Modern Nightgown in Egyptian Style

The idea for this modern nightgown was taken from the art of the ancient Egyptians. The modern figure is drawn in keeping with Egyptian pictorial practice—the shoulders in front view, the head and legs in profile, and the trunk of the body in three-quarter view. This method gives the figure a characteristically flat appearance.



Persian

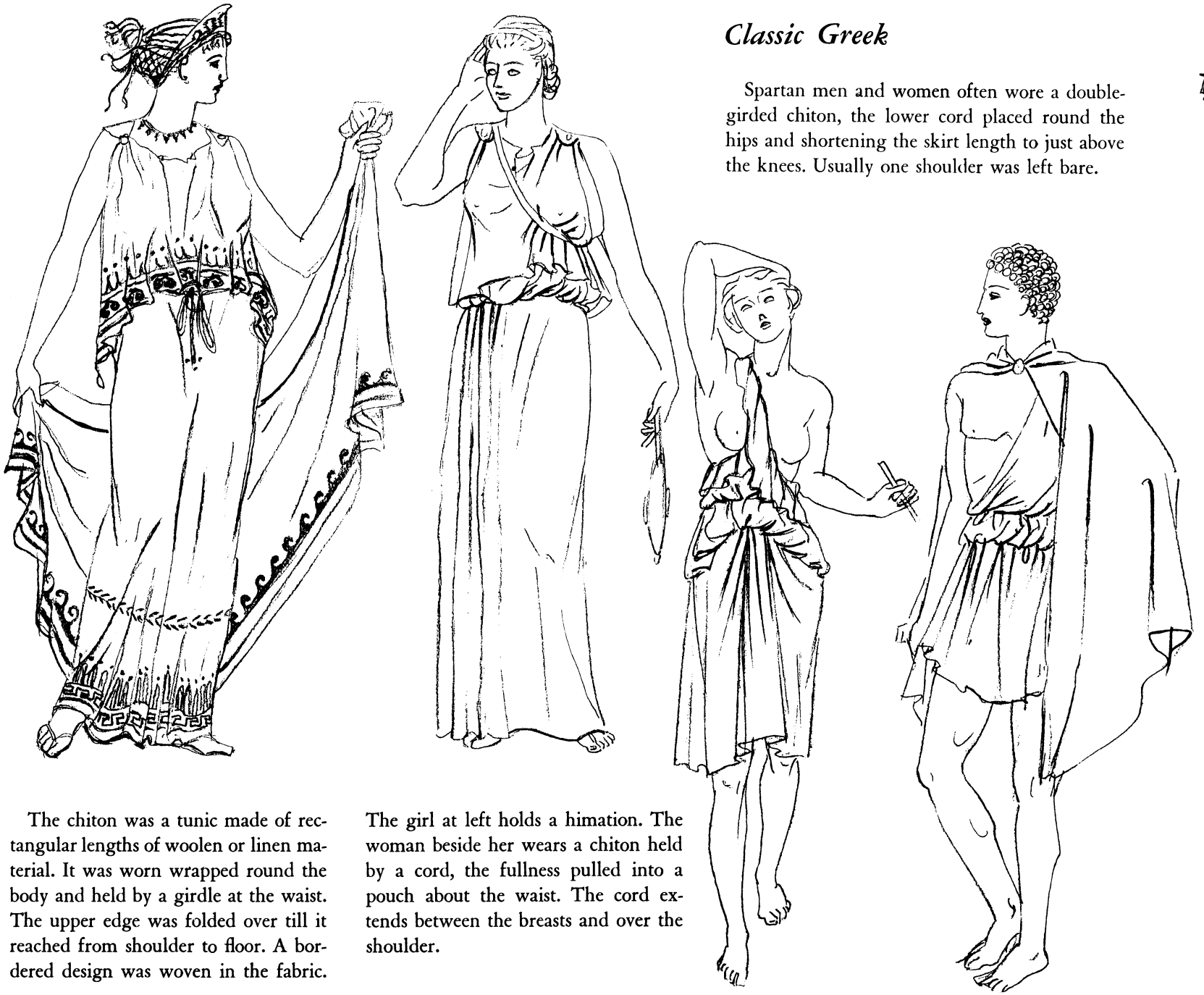
Cretan

Both men and women wore long-sleeved tunics, the sleeves spreading like a fan from the elbows. The dignitaries wore long purple robes of linen or wool, lined with white and shortened by means of horizontal folds arranged in equal widths. False hair was worn by both sexes, and men wore long and elaborately curled beards. Often loaded with ornaments, the hats were wider at the top than at the bottom and resembled inverted fezzes. (Left)

Women wore low-cut bodices, breasts bare, waists compressed by some form of corset, giving them a wasp-like appearance. Skirts were long, tight at the knees, and had flounces. The loin-clothed youth has his waist pinched in a metal ring. His girdle is silver mounted and there are silver ornaments on his neck and arms. Men and women wore long hair. (Right)

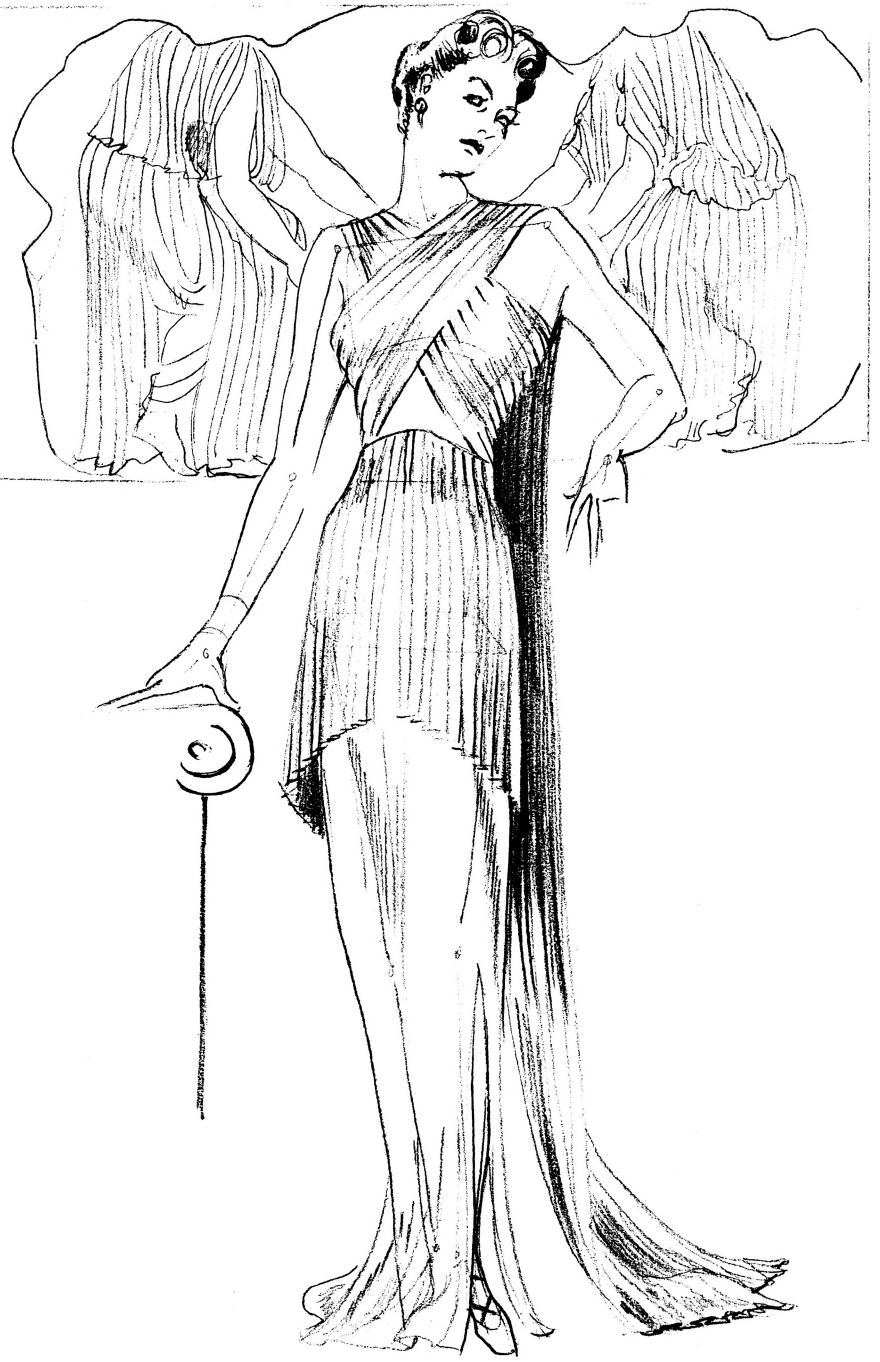
Classic Greek

Spartan men and women often wore a double-girded chiton, the lower cord placed round the hips and shortening the skirt length to just above the knees. Usually one shoulder was left bare.



The chiton was a tunic made of rectangular lengths of woolen or linen material. It was worn wrapped round the body and held by a girdle at the waist. The upper edge was folded over till it reached from shoulder to floor. A bordered design was woven in the fabric.

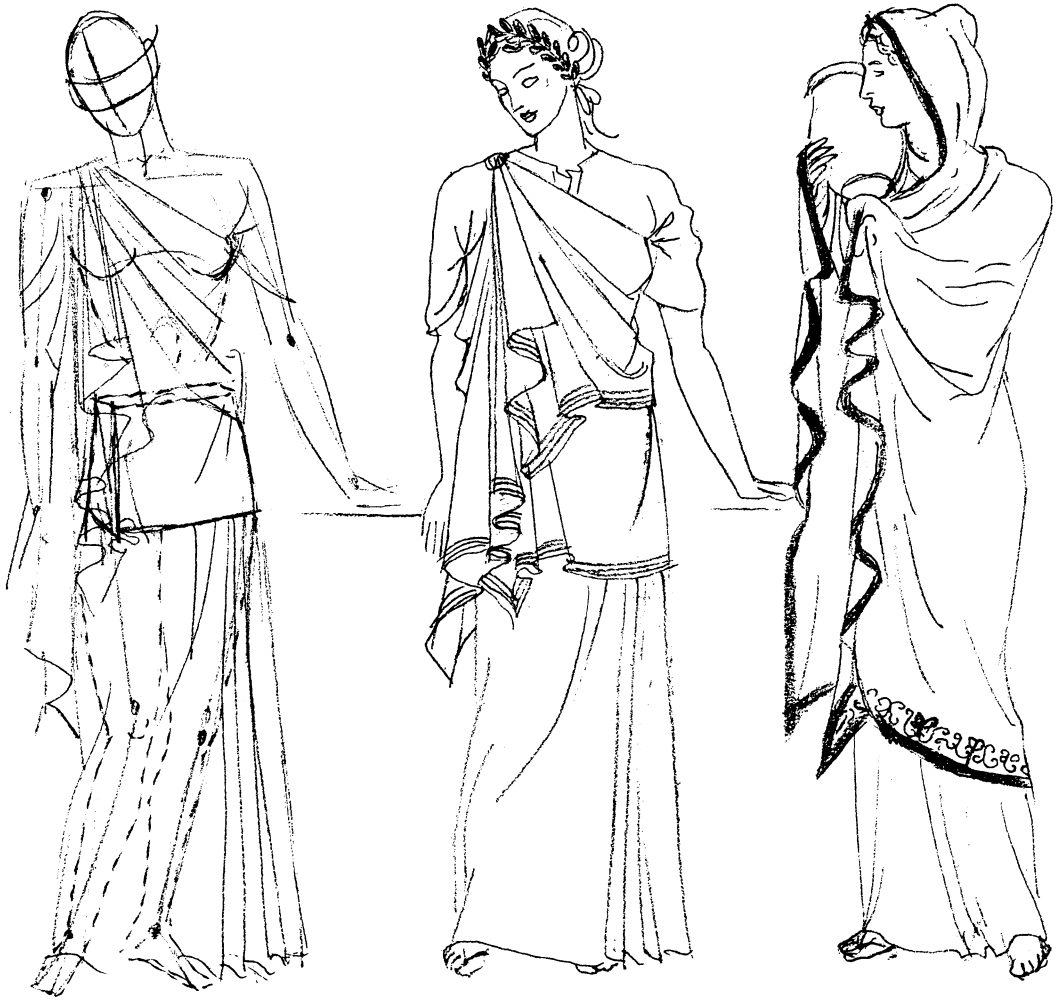
The girl at left holds a himation. The woman beside her wears a chiton held by a cord, the fullness pulled into a pouch about the waist. The cord extends between the breasts and over the shoulder.



Greek Style in Modern Fashion

The Greek frieze in the background is the inspiration for this modern evening gown of the 20th century.

Figure construction is based on the toothpick skeleton. Since the drapery is soft the body contours are evident.



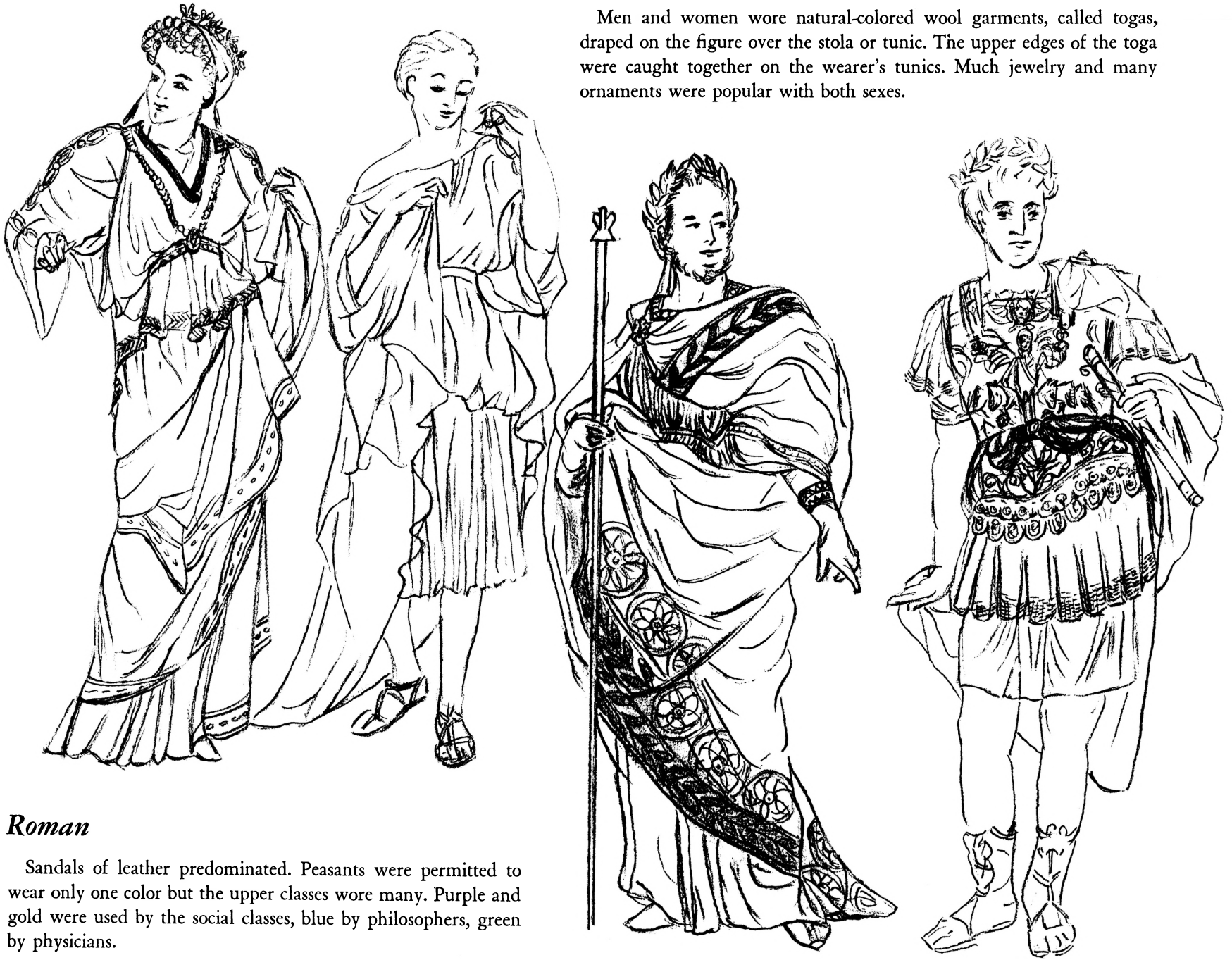
The left figure shows the anatomy of the drapery. Lines depicting drapery forms are never parallel, except for pleated material. Here the folds radiate from the points of the figure on which the drapery rests.

The woman (center) wears an Ionic chiton.

The himation or cloak was indispensable, as it could be wrapped round the body and worn in many ways. Sometimes it was draped so that a hood was formed, and this could be drawn over the head as a covering.

Classic Greek

Soldiers wore the chlamys, an outer garment much smaller than the himation. It draped over the left side, leaving the right arm free.



Men and women wore natural-colored wool garments, called togas, draped on the figure over the stola or tunic. The upper edges of the toga were caught together on the wearer's tunics. Much jewelry and many ornaments were popular with both sexes.

Roman

Sandals of leather predominated. Peasants were permitted to wear only one color but the upper classes wore many. Purple and gold were used by the social classes, blue by philosophers, green by physicians.

Saxon

Both men and women wore long tunics of linen with very long sleeves. Bracelets kept the sleeves from slipping over the hands and pushed the fullness back on the forearms. Girdles were decorated with fur.

Men wore short trousers to the mid-thigh and wrapped leggings of leather. Women wore fitted tunics, embroidered in light colors and caught up at the side with belts; their long hair was covered with a cloth of white linen or colored material.

Byzantine

Embroidered and bejeweled silk fabrics were worn by both sexes. The tunics had long sleeves and were of brilliant colors. Christian symbols were used in the designs combined with Greek and Roman forms. Many geometric motifs were used.

Eighth to Tenth Century

The warrior of Charlemagne's time (above) wore a leather breastplate over a short tunic. Cloth wrappings were fastened round the legs by leather cross gartering attached to sandals. The Carolingian queen has a long gown held in at the waist by wide girdles. The sleeves are long, the width of the outer sleeve being as great as the length of the arm.

The Anglo-Saxons used embroidery about the hems of the mantles and tunics of both men and women. Cloth gartering was used over full cloth leg coverings. The wimple, a square of linen, was worn over the head by women so that one end was thrown round the neck in such a way as to hide the hair.

The Viking warrior (left) has a close-fitting helmet surmounted by wings. His corselet of leather is worn over a short tunic. Hide buskins are strapped round his legs with thongs. Over his shoulder he wears the skin of a wild animal.

The Celts

Both men and women wore short tunics, the men over trousers and the women over long gowns. Cloaks were fastened with large circular ornaments so that they hung gracefully over the left arm. (Left)

The Crusaders

Men and women wore the bliaud, a long straight garment with large loose kimono sleeves. Under the bliaud the men wore armor and the women wore a corselet. (Right)

Richard I

During the reign of Richard the Lionhearted, Englishmen wore two tunics, the under one reaching to the ground. These were held in place by broad belts. The capuchin, or hood, made its appearance at this time. It was attached to a short cape that fitted over the chest, arms, and back. High boots were worn. (Left)

Philippe II (1180-1223) and Isabella

French women wore closely fitted bodices, laced down the back, that allowed the lines of the body to be seen. The bodice was attached to the skirt at the hip line and two belts were usually worn. Materials and details were rich. Some of the most extreme sleeves were so long that they had to be knotted to prevent them from trailing on the ground. In summer soft silk was favorite, while in winter soft furs lined with silk were popular. The hair was sometimes worn hanging and sometimes plaited. Nets of gold thread were put over the head and held in place with coronets of gold and jewels.

The men's clothes were of the style current during the Crusades. (Right)

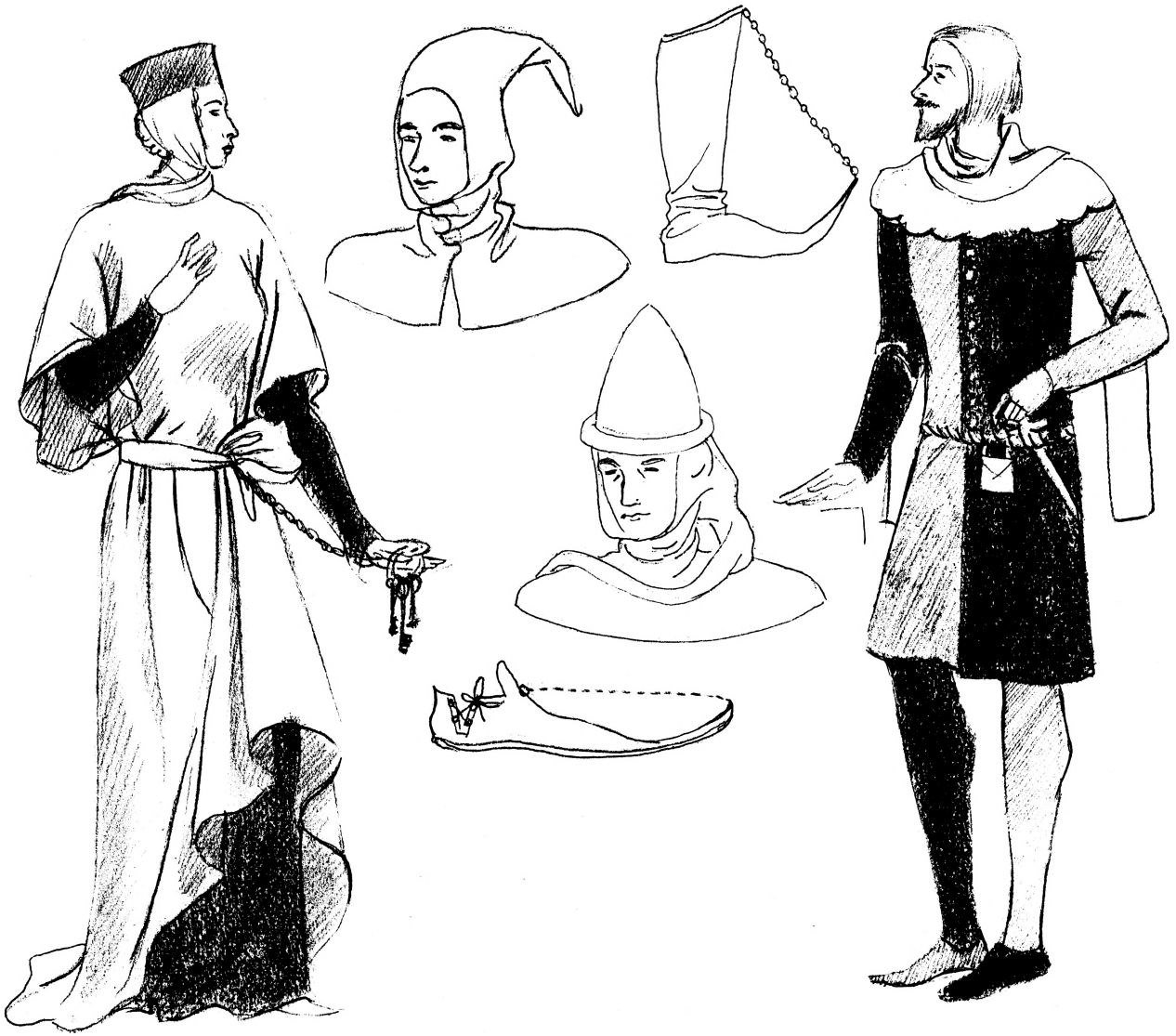
Thirteenth Century

The sugar-loaf cap and capuchin were worn by nobility. Women wore the wimple and gorget. Linen laid around the throat and attached to a knob of hair on either side of the head gave the face a triangular appearance. (Above)

Tights to the waist and a cotte were worn under a short surcote made of rich material usually trimmed with fur. Men were clean shaven and wore their hair short. (Left)

Men's hats had tam-o'-shanter crowns.

Women dressed in cloth of gold. Usually a one-piece fitted robe with a broad neckline was worn over a snugly laced, long-sleeved inner robe. Over this was worn the surcote, which was brightly embroidered and richly trimmed with fur. A chinband and silken veils were worn, and wimples were laid over the head.



Early Fourteenth Century

The kirtle, a laced garment having long sleeves buttoned from elbow to wrist, was worn under a loose gown of another color. The hanging sleeves of the gown were lined with the same material as that used for the undergarment. The liripipe hood, whose peak finally became so long that it had to be draped around the shoulders, was worn by the men.

Shoes extended far beyond the toes, sometimes to such an extent that the tips had to be fastened to the knees by chains.

Cote-hardies, shortened surcotes, were fastened in front with buttons. They had long set-in sleeves. This garment and the tights were parti-colored, half one color and the other half another color.

The houppelande had edges of material cut in the form of leaves and tabs which gave its sleeves and hems dagged edges.

Fourteenth-Century France

Bright colors, sometimes clashing, were used. The shoes and tights were parti-colored. A two-colored houppelande with ground-length sleeves was worn, so that the general effect was bright and gaudy.

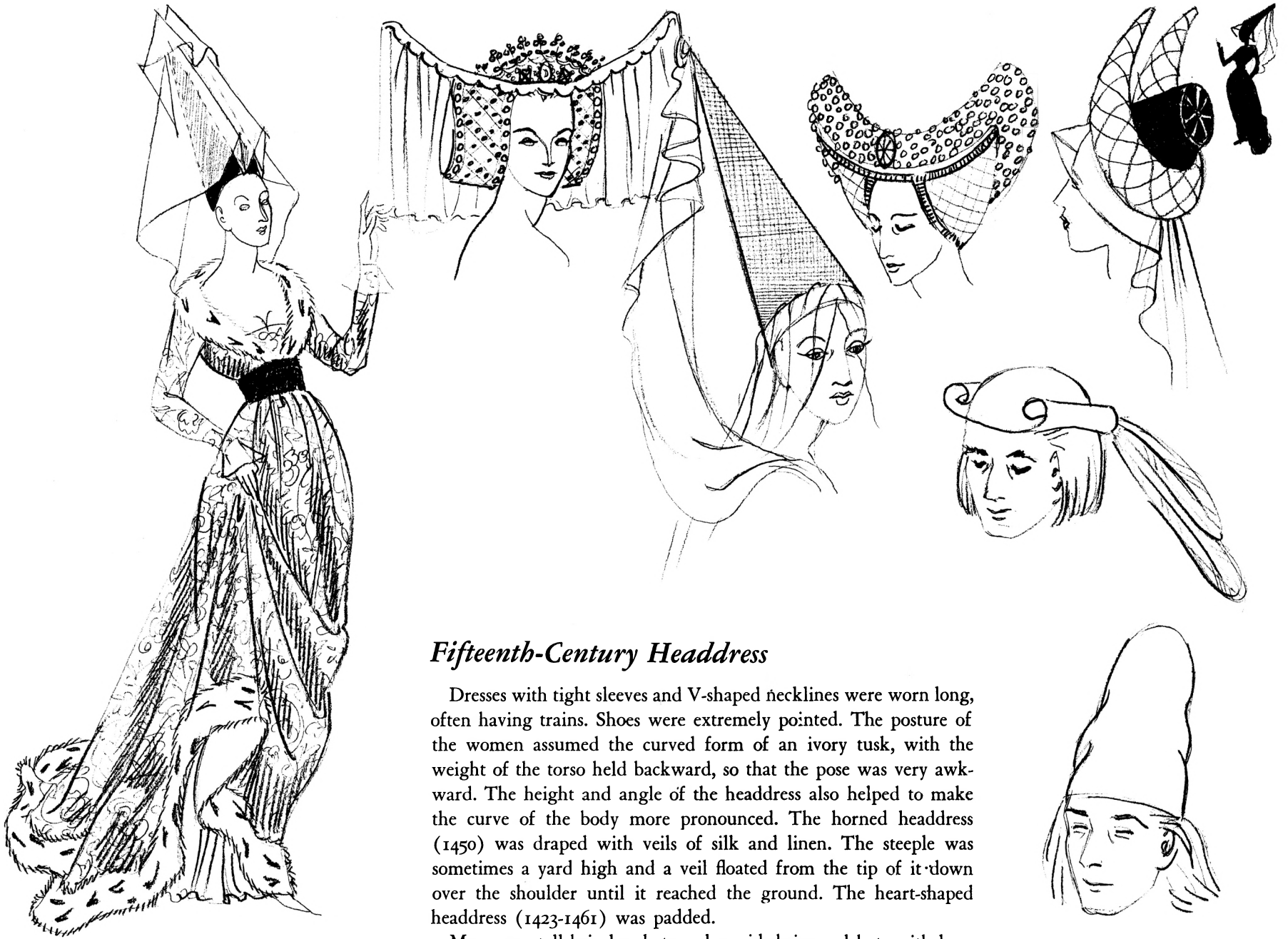
The family coat-of-arms was emblazoned on rich heavy garments of velvet and brocade. The cote-hardy usually had a round low neck richly trimmed with fur. Tippets were fastened to the sleeve just above the elbow. They were made of long strips of cloth or fur and hung to below the wearer's knee.

England, Fifteenth Century

The houppelande was sometimes worn over armor, additional fullness being obtained by laying the material in pleats and making the collar somewhat higher in the neck. The men tried for broad shoulders and thin waists. Tights showed almost to the waist.

In the reign of Henry VI, turbans were popular. They had stiffened rolled brims, a dropped crown, and a streamer falling over one ear. The other hat worn was the sugar-loaf hat, which was tall, had a small brim, and tapered to a square top. This was the forerunner of the baker hat of today.

Doublets were shorter, often reaching to just below the waist, and full sleeves were slashed open from shoulder to elbow with bandings of fur. They were called hanging sleeves.

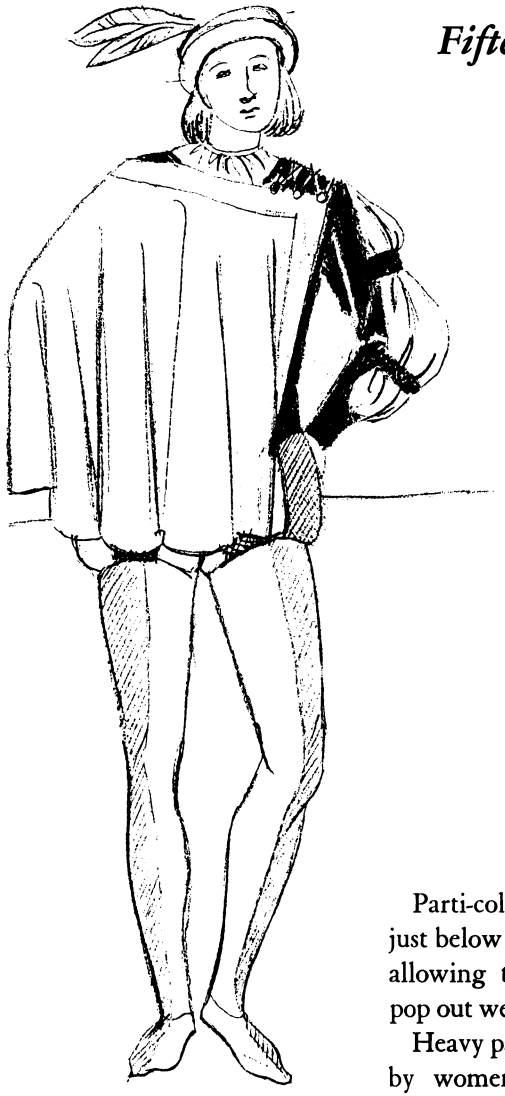


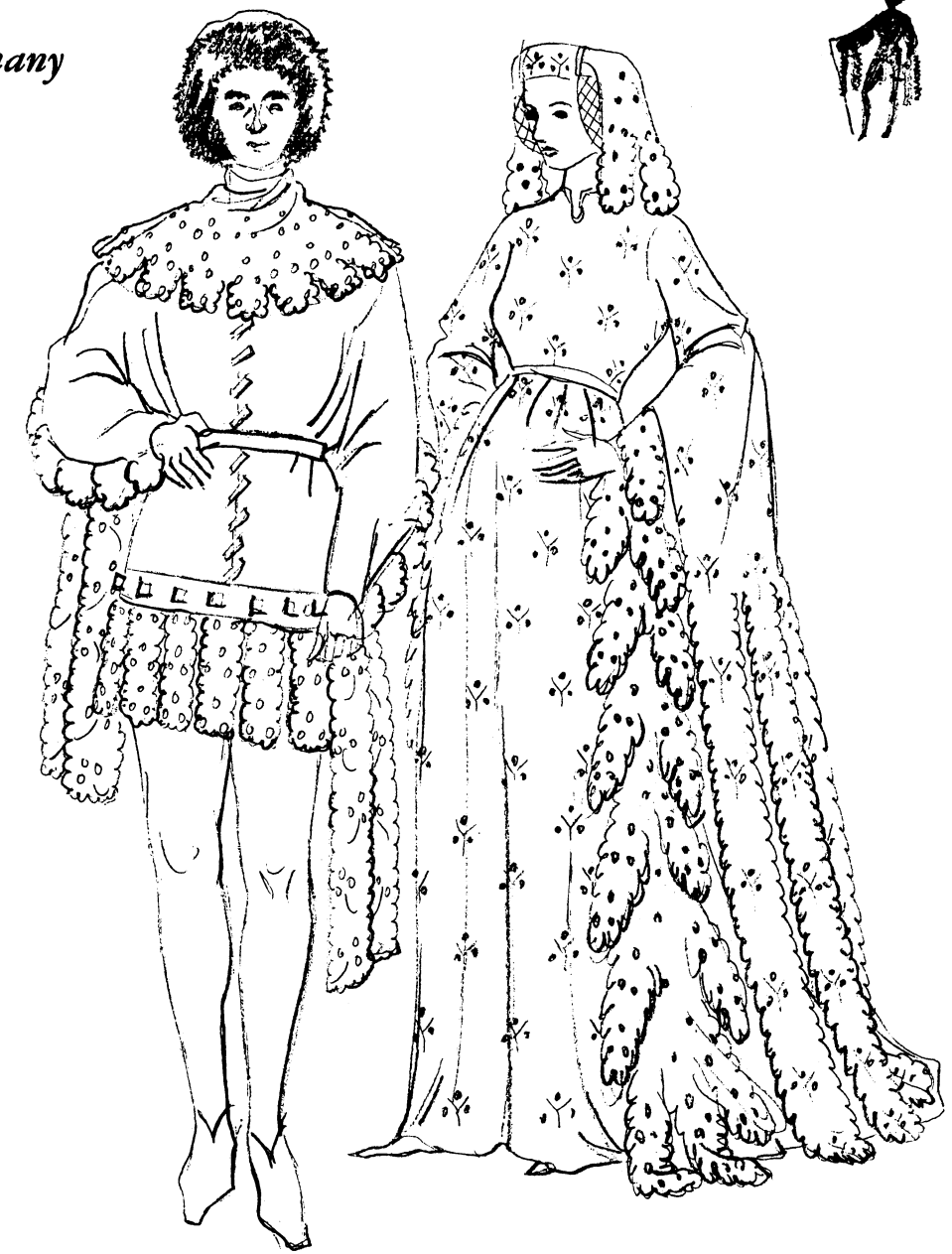
Fifteenth-Century Headdress

Dresses with tight sleeves and V-shaped necklines were worn long, often having trains. Shoes were extremely pointed. The posture of the women assumed the curved form of an ivory tusk, with the weight of the torso held backward, so that the pose was very awkward. The height and angle of the headdress also helped to make the curve of the body more pronounced. The horned headdress (1450) was draped with veils of silk and linen. The steeple was sometimes a yard high and a veil floated from the tip of it down over the shoulder until it reached the ground. The heart-shaped headdress (1423-1461) was padded.

Men wore tall brimless hats or low side-brimmed hats with long feathers hanging from the sides. Their hair was short.

Fifteenth-Century Germany





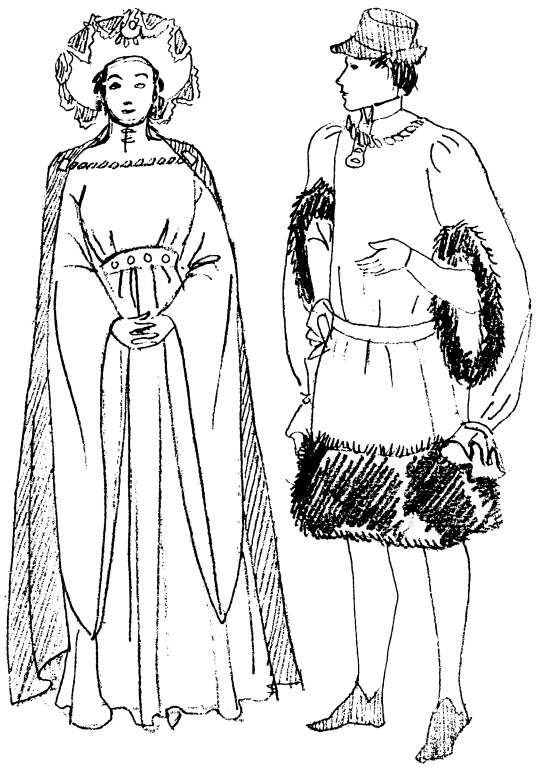
Parti-colored tights, short tunics to just below the waist, and slashed sleeves allowing the undersleeve's fullness to pop out were worn by men. (1438-1450)

Heavy padded headdresses were worn by women. The dresses were high-waisted and so long that the skirt had to be raised for walking. Both men and women wore dagged edges on collars, on sleeves, and wherever else possible.

Early Renaissance

In Italy (left), women wore long plaits of hair intertwined with jewels. The illustration shows an overdress of brocade or velvet with open sides and a V-shaped neck, worn over an undergown of striped material. The forearm is treated similarly. The skirt is long and full and bordered with another material.

Men wore long curly hair and were smooth shaven. Throughout the century small caps were worn, with silk tights and low heelless slippers. A loose and heavy surcote, often of velvet, bordered and collared with fur and held in place by a wide belt, was worn over a shorter garment of contrasting color.

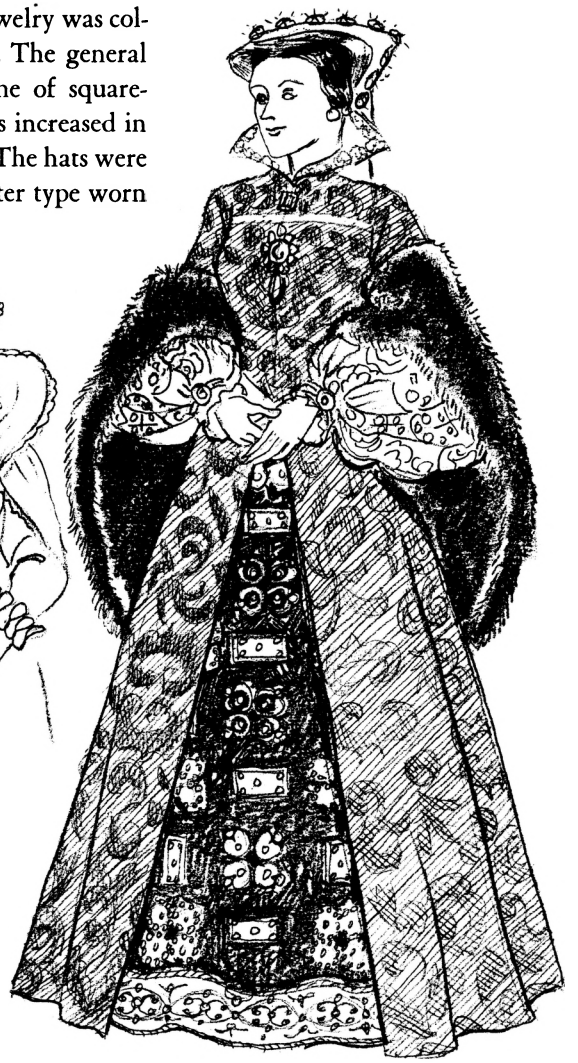


In the Netherlands (right), men had short hair and wore square-crowned caps and short tunics ending at the knee. Under the tunic was a high-necked, fitted-sleeve chemise of contrasting color. Shoes were ankle high.

Women wore their long hair in braids looped over the ears and covered by a round headdress. Long sleeves fell to the bottom of the skirt.

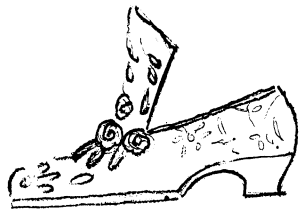
Tudor Period

This was a period of extravagant dress. Rich silks, figured brocades, velvets, and cloth of gold were imported from Italy and the Orient. Jewelry was colorful and massive. The general impression was one of squareness, and garments increased in size and number. The hats were of the tam-o'-shanter type worn on the side of the head, serrated and trimmed with a profusion of ostrich feathers. Jewels were sewn on the costume, already lavishly decorated with gold and silver embroidery.



Anne of Cleves wore a projecting cap of linen or gauze under a wire-gabled hood made of jeweled velvet or satin. The back of the hood was a bag of satin and the side covered the ears. During Mary's reign the headdress lost its stiffness and became a simple black velvet cap set rather far back on the head, showing puffed and parted hair.

The gowns were long and stiff and of a heavy material.



Elizabethan Fashions

Make-up was used by both sexes and the hair was dyed red in imitation of Queen Elizabeth's tresses. Jeweled pins, strings of pearls, and gold chains were used for elaboration of the coiffure. The ruff was replaced by a wide spreading collar of lace stretched on wires, opening in front and standing well off the shoulders to show the neck. The bodice became extremely long and pointed at the waist and, in 1590, a huge bone wheel, suspended from the waist and called the farthingale, was used to swell the hips to enormous proportions. Sleeves were puffed and bejeweled, and the bodice was fitted over a stomacher held in place by a curved wooden corset or busk.

Men wore very small, pointed beards. Hats had small curved brims and bell crowns set off with feathers and a clasp of jewels. Large circular ruffs were worn in addition to a small turnover collar. The doublet was padded and boned in front to give it an outward curve. Venetian type breeches worn with silk stockings were slashed and padded and puffed to stand out from the wearer's hips.

Starched ruffs were pleated or folded and often wired for support, completely encompassing the neck. They were starched in different tints of yellow, blue, red, and purple.

Sixteenth-Century France

The Anne of Brittany cap, a close cap of velvet or satin with a short veil hanging down the back leaving the hair to show in front, was popular. The gown touched the floor and was open from waist to hem showing the coat as a wedge-shaped panel. The bodice fitted closely and the waist was very small. A court edict insisted that all ladies of the court have waists thirteen inches in circumference. Wooden corsets were used, which so constricted the body that the ribs overlapped and the abdomen protruded.

Men wore knee-length breeches, padded to the desired shape and worn with long hose held in place by elaborate garters.

Marguerite de Valois wore funnel-shaped hoops giving width to the hips, which were also accentuated by the addition of a full pleated ruffle of the same material as the dress. The front of the bodice was elongated, and the sleeves were made larger at the top. Popular at the time were turned-back cuffs and high collarets of wired cambric and silk, lavishly trimmed with lace.

Elizabethan and Modern

Women's hats in Elizabeth's reign were set high upon the head and corresponded in shape to those worn by the men. Spreading collars of lace, stretched on wires, stood well off the shoulders to show the neck. The bodice was extremely long and pointed at the waist. Suspended from the waist was a huge bone wheel called the farthingale. This, together with the overlays of linen underskirts and two gowns, gave the hips enormous proportions.

The modern costume is adapted from the 1580 style. The waistline is lengthened, and hip hoops make a modified farthingale. Dotted lines show the figure construction beneath the costume.

Sixteenth-Century Germany

The costumes show squareness and breadth for both sexes. Large serrated hats with immense plumes were usual. Puffs and bows were worn by both men and women and slashing of the garments was popular. The men had stockings of striped material on one leg to match the opposite trouser leg. Later the breeches were full, puffed at the knees and tied with large bows.

Two styles of headgear were popular with the women. Either a coarse gold cowl was worn over braided hair and arranged to stand out in a semicircle across the back of the head, leaving the face and neck bare, or the cowl was combined with a wide chinband of linen partly covering the face below the nose. Gowns were full and long, and often had two skirts of contrasting color.

Seventeenth-Century France

A costume associated with the three musketeers (left): High boots, large plumed hats, long hair elaborately dressed, baggy trousers, large flowing capes, and gauntlets.

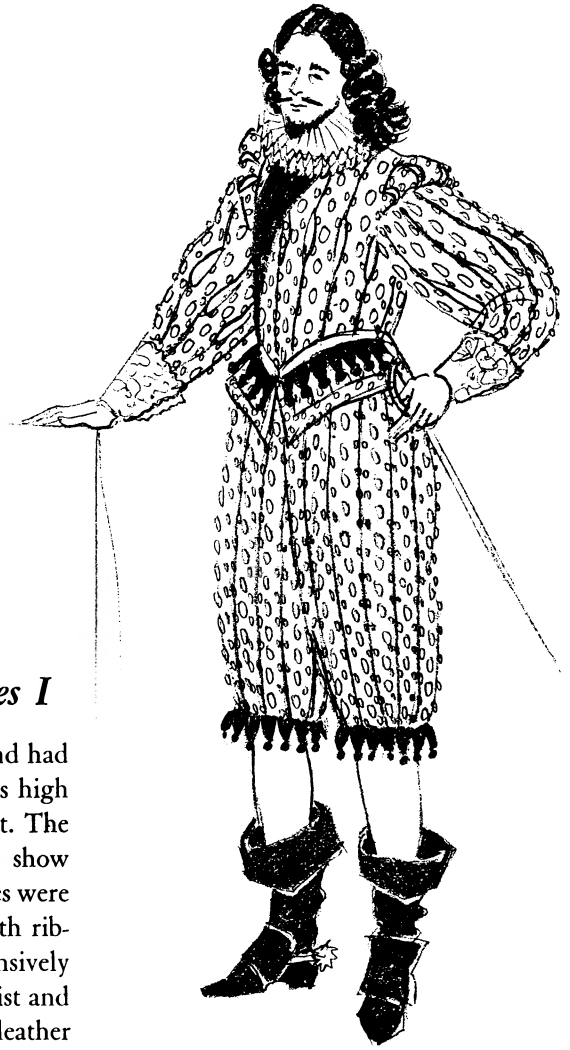
A later style: petticoat breeches, extremely full and reaching the knees. Ribbon bows were sprinkled everywhere. Over the wide-skirted coat a chain or ribbon was suspended from the neck to hold a pillow-shaped muff.

The raised-waist line costume has a short slashed peplum falling over the full skirt. Neck and shoulders are bare and sleeves large.

During the reign of Louis XIV, Paris became the center of fashion. Gowns were long, necks low, and bodices pointed (right) Sleeves ended at the elbow and were fitted with flowing lace ruffles, called engagements. The fontage, a hair style originated by the king's favorite, was an intricate structure of lace ribbons and ruffles piled one above the other on top of an elaborate arrangement of forehead curls.

Maria Theresa

Note the ringlets tied with ribbon bows, with flowers and ostrich plumes pinned to the coiffure. A low collar falls off the shoulders. Full sleeves are slit and end in turned-back cuffs. The bodice is long and pointed and the full skirt is draped over hoops. Both are trimmed with heavy braid.



Charles I

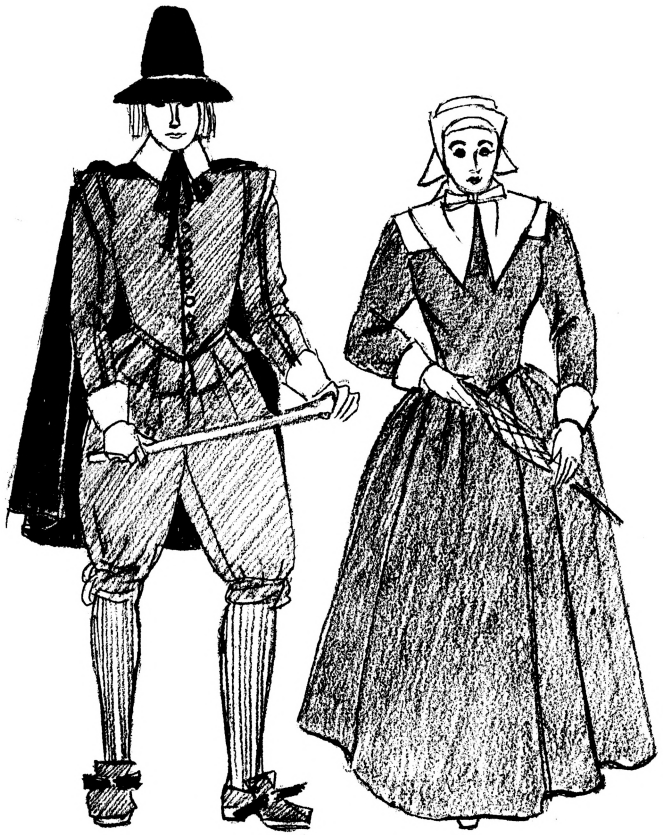
Charles I wore his hair long and had a pointed beard. The doublet was high in the waist and pointed in front. The sleeves were full and slashed to show the white undergarment. Breeches were full and confined to the knee with ribbon bows, which were used extensively and worn in bunches sewn to waist and sleeves. High-heeled boots of soft leather had wide tops which fell back in folds.

While Oliver Cromwell was dictator, fabrics were somber and the skirts of the coats became long. Plain linen collars and broad-brimmed hats were worn. There was a sobriety of dress as well as of spirit. (Above)

A young gallant dressed in a short doublet and showing the shirt about the waist. Bunches of ribbon were sewn to the waist, the sleeves, the breeches and longer ribbons tied to the tops of their gold-headed canes. The hats had large brims turned up or down in various ways with long feathers drooping down. (Left)

Commonwealth and Restoration

Charles II, after his long residence in France, brought back the love of dress to England. The styles followed those of the court of Louis XIV and were typified by long hair, wigs, many laces, feathers, and gay colors. A straight, collarless coat adapted from the Persians was popular. Very full breeches, coming to just above the knees and ending in a fringe of ribbon loops or lace, were called petticoat breeches. (Right)



The Puritan men of 1620-1630 wore full breeches and doublets of browns and russets, with large turned-back collars and cuffs of white linen. Tall crowned hats of black felt were placed on their short hair. Stockings were of dark-colored wool and the shoes were sturdy and square-toed. Short capes were placed around the shoulders. The women wore close-fitting bodices with full skirts of russet, gray, or purple. Broad linen kerchiefs and turned-back cuffs of the same material finished the costume. White linen hoods were worn over parted hair.

Colonial North America

Among the Dutch settlers, the men wore the usual seventeenth century doublet, full breeches, long stockings, and broad-brimmed hats. Materials were of homespun, with the addition of velvets, silks, satins, and lace. Fastenings were of gold and silver.

The women wore bright colors. Many short full petticoats of different colors were allowed to show under a full draped skirt. Caps of muslin, lace, or quilted calico covered their simply dressed hair.

The dress adopted by the Quakers was a survival of the Cromwell fashions of England. The style was simple and dignified. The hair fell straight to the shoulders and a large-brimmed hat, having no adornment, was worn straight upon the head. Coat and waistcoat were single-breasted and fastened with plain buttons from the collarless neck to the knee.

The women wore short-sleeved pointed bodices over full skirts. The undersleeves and white kerchief were plain and the apron was long and full. Gathered hoods of black were worn over little ruffled hoods of lace. Collars were soft.

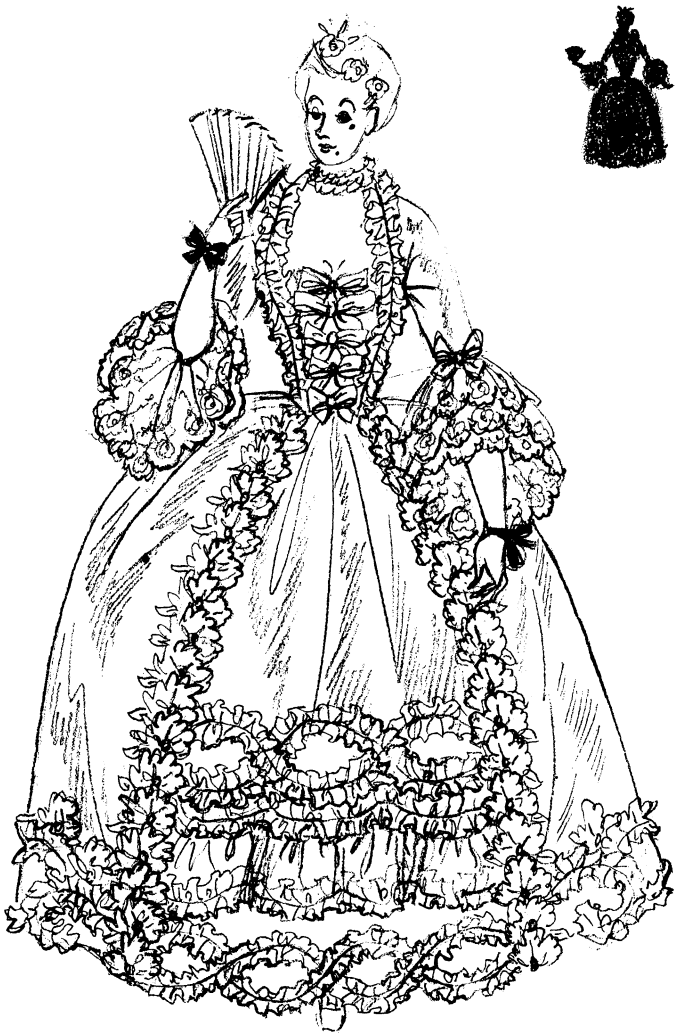
Colonial North America

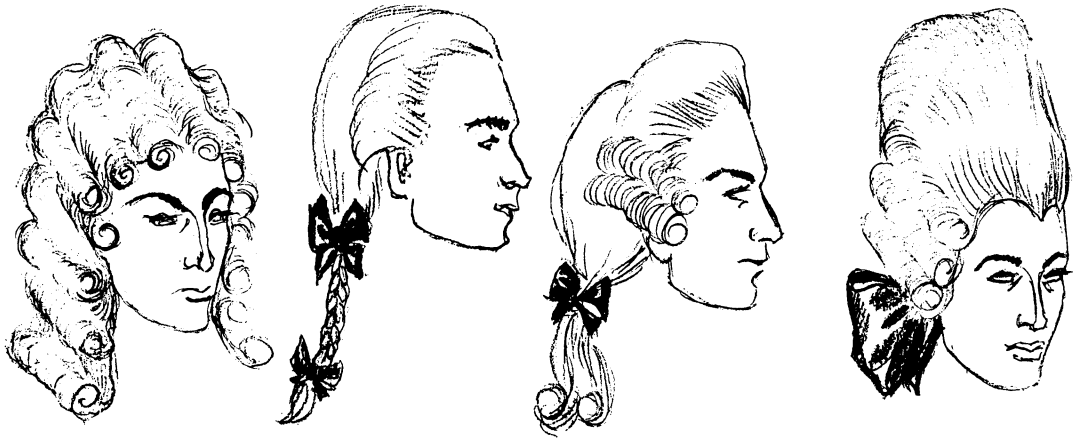
In the southern colonies the frivolous costumes of the Restoration were adopted both by men and by women. Satin was popular. Sleeves were large and puffed, and wide collars often encircled the low-cut neck.

Louis XV

Long coats with skirts full at the sides were heavily decorated with needlework. Buttons and buttonholes were placed from neck to hem on both coat and waistcoat. The sleeves had wide turned-back cuffs, allowing the ruffles of lace to show below. Breeches were tight-fitting and fastened at the side of the knee with buttons and a buckle. Stockings were long and shoes had square top pieces above the instep with high heels of red. Hats were three-cornered and were usually carried under the arm.

Mme. de Pompadour dominated women's styles. Necks of gowns were low and square-cut, and the waists were tight fitting. The bodice was long, pointed in front and covered with bows. The sleeves were elbow length, flared, and trimmed with ruffles of lace. The skirt reached the floor and was held out from the sides by large paniers of wire. Contrasting cut-out materials were appliquéd to it.





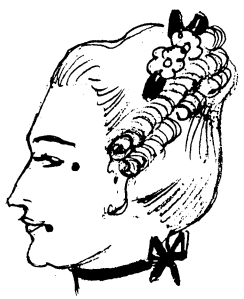
Eighteenth-Century France

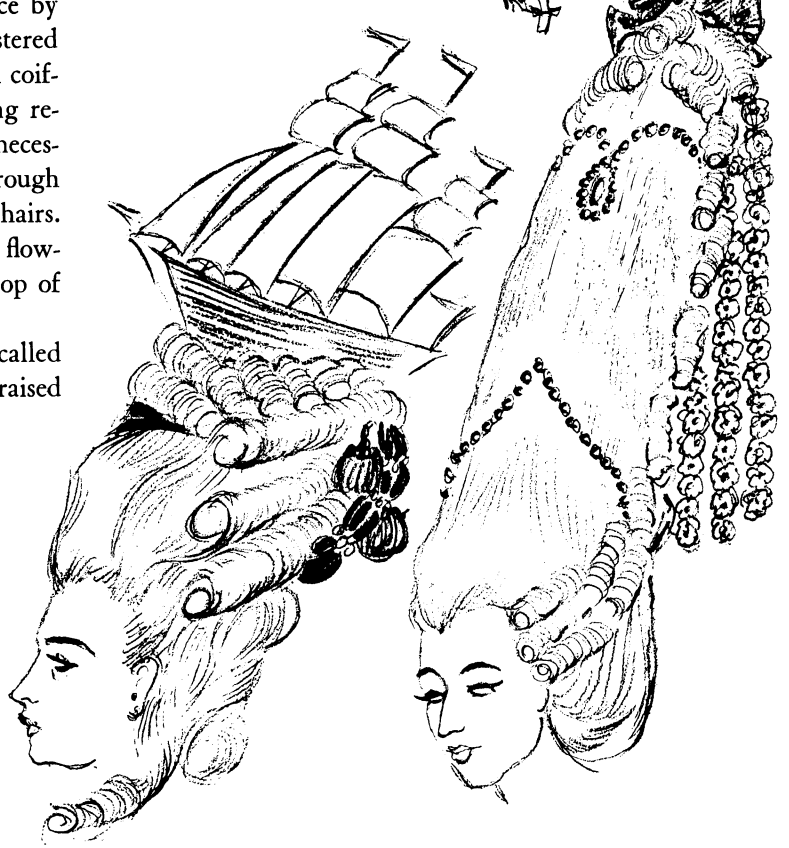
The wig was powdered and elaborately curled. Later it was drawn back from the forehead and puffed out on each side of the face with the ends braided into a long pigtail. This was held in place at the neck with a broad velvet bow, and at the bottom with a smaller one. Some of the nobility wore their wigs piled on high frames.

Mme. de Pompadour, after whom this hairstyle was named, wore her hair brushed straight back over a pad and held there by a knot of ribbon. Sometimes a curl would be allowed to fall over one shoulder.

In 1760 the hairdresses went to extremes: piled half a yard high, held in place by pads and false hair, curls were plastered and stuck down with pomades. Such coiffures stayed for weeks without being rearranged. Collapsible frames were necessary so that the wearers could pass through doors and get into their sedan chairs. Windmills, ships in full sail, fruit, flowers, ribbons, and lace were put on top of all this.

In the seventies, the large hood called the calash was hinged and could be raised or lowered like the hood of a gig.





Eighteenth-Century England

The sack-back or Watteau dress (left) was popular about 1750. It was made with a low-cut bodice, tightly fitted in front, but with a loose full-cut back hanging from the shoulders over a wide spreading pannier. Silks and brocades were used, as well as dimity, lawn, and flowered muslin.

In 1780, wide revers finished the sides of the neck and the gown became tailored, with long tight sleeves. Later a fichu was placed about the neck and pinned in front. Tightly laced and bunched, this gave the women the look of a pouter-pigeon. Long skirts were worn over a bustle. Huge hats, elaborately trimmed with ribbons and feathers, made the wearer appear top heavy.

Toward the end of the century a tall hat with a side brim became popular. The hair was no longer dyed. Straw hats were worn over small caps and tied under the chin.

Marie Antoinette

This gown has a décolleté neck, tight-fitting pointed bodice that accentuates the small waist, elbow-length sleeves faced with ruffled lace (as is the neck), and finally a full draped skirt, ruffled and festooned with lace and artificial flowers. The headdress is a tower of puffs and curls, on top of which is a bonnet of entwined laurel leaves bunched with ostrich feathers, bows, and ribbons.

Marie often played at being a shepherdess. The skirt is short and has an overdress of dainty figured material made in the Watteau style. High-heeled satin slippers and a tall staff complete the outfit.

Directoire, 1798

Skirts were plain and bodices simple. The classical influence invaded all styles. Corsets were discarded and the waistline ascended almost to the armpits. Shoes were heelless and were bound to the ankles by ribbons.

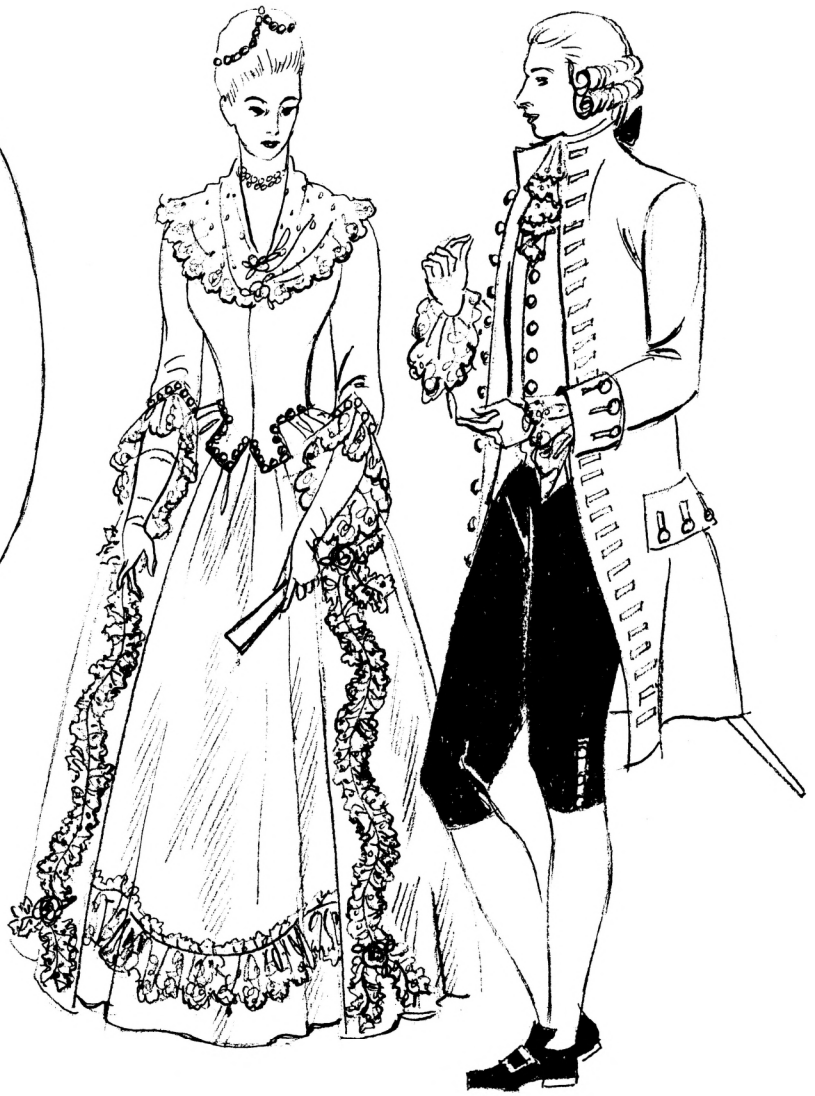
Men wore short double-breasted waistcoats, barely reaching the waistline and fastened with a double row of buttons. The neckcloth was of muslin, wrapped high round the neck, often covering the chin.

At right is a modern adaptation of Directoire style.

Les Merveilleux, 1795

The men wore long tight-fitting trousers thrust into high boots, double-breasted coats with high waists and long tails, high stocks covering the chin, straggling hair topped with a cocked hat; and carried heavy canes. Their costume was so unusual and careless that they were called incroyables, meaning unbelievables.

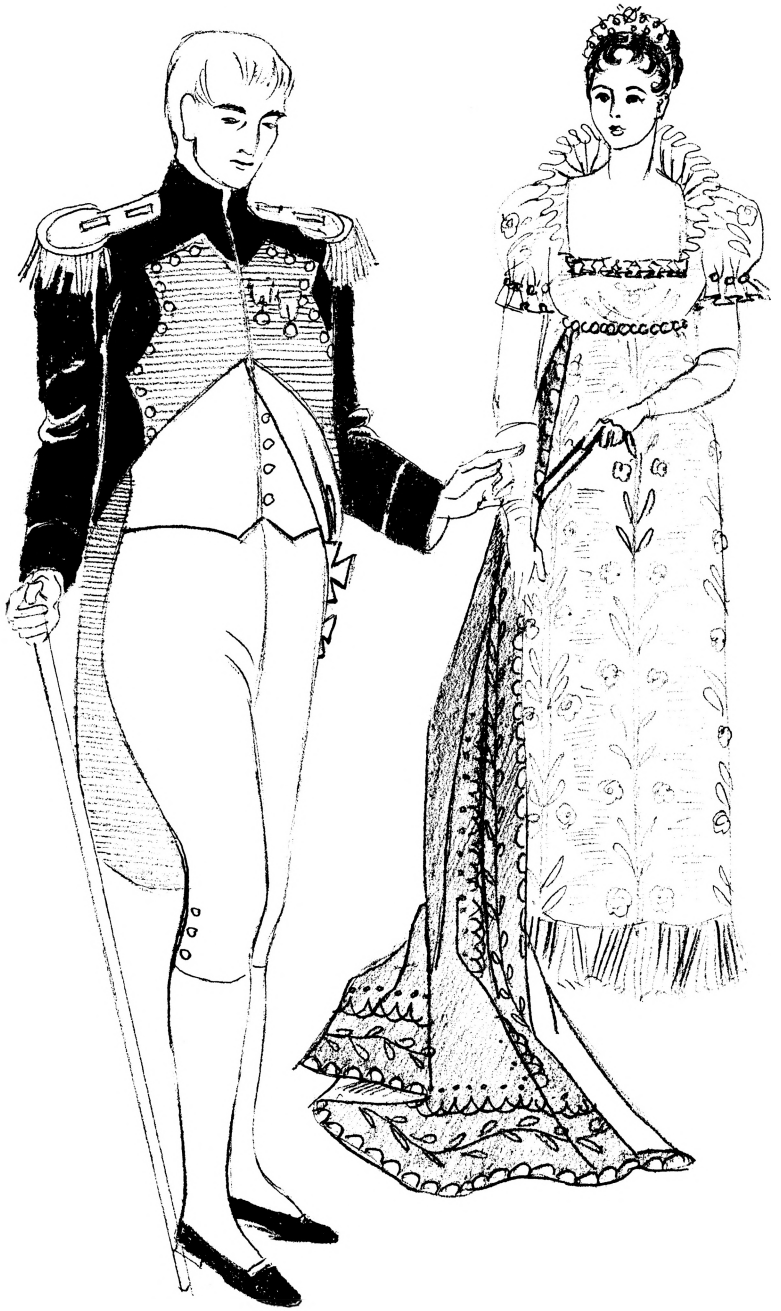
The women were equally foolish in their dress. They wore skirts with trains, often made of as much as six yards of material, which had to be carried over the arm when walking. The dresses were made of sheer cotton or muslin. The bosom was bare or covered with thin gauze, and the sleeves were short and puffed. Over the shoulders was thrown a short capelike wrap. Slippers were thin and heelless. Hair was cut short and curled, though arranged by some in the Greek and Roman manner. Silk tights replaced the full petticoats, and long silk stockings were popular. The effect sought after was for undress and untidiness.



America, 1789-1796

Mob caps, worn both indoors and out, made a flattering frame for the face, being designed of crisp lace, gauze, and ribbons. Martha Washington was always portrayed wearing one. Dainty fichus of muslin and lace were arranged over the shoulders and fastened over the breast with a large pin. The basque was long and form fitting. Draped overskirts were worn over quilted petticoats of a contrasting material. Fine cottons, silks, and woolens were the favorite materials. Men and women no longer wore wigs but powdered the natural hair.

Knee-length breeches of velvet or satin were worn by the men, and lace was used at the throat and wrists.

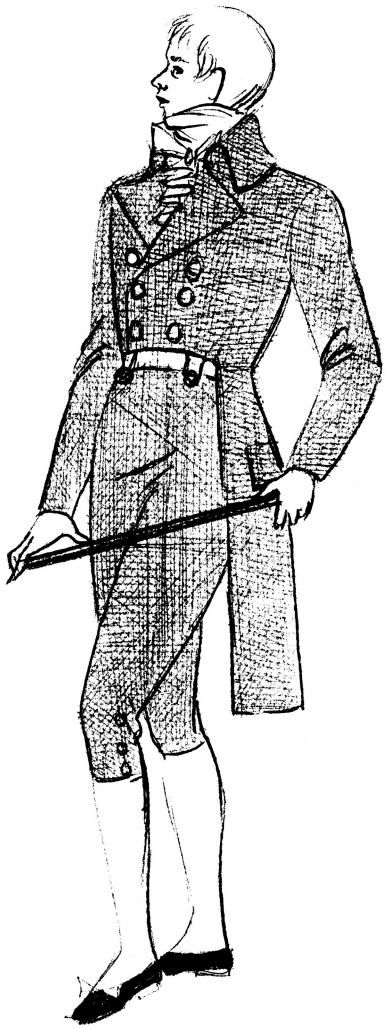


Nineteenth Century

The Empire style of Napoleon's reign was a continuation of the Directoire. Materials were more elaborate, and oriental silk and laces were common. Short puffed sleeves were attached to low-necked, short-waisted bodices. The hair was worn short and held close to the head in flat curls. Military uniforms were worn with short knee-length breeches, long silk hose and low-heeled pumps completing the costume. Hair was cut short at the back.

In England, top hats were of beaver; hair was worn short. Some of the coats had several capes attached.

1803-1804



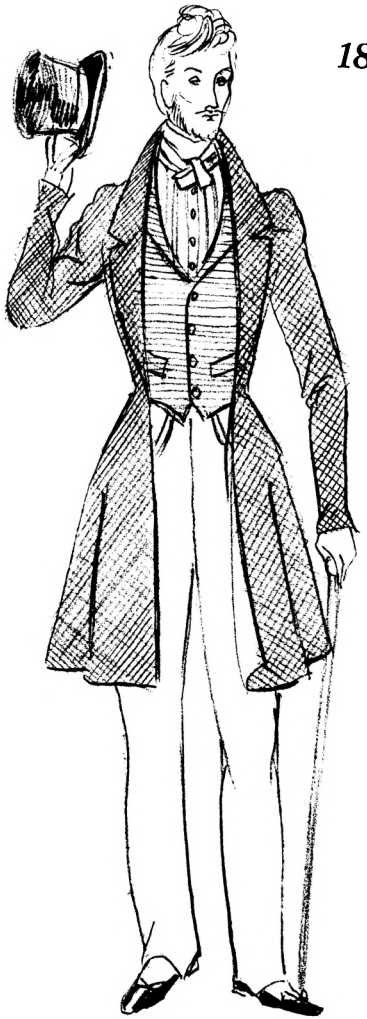
In the absence of pockets, reticules were used by the women to carry perfume, money, handkerchiefs, and fans. Long gloves were held in place by bracelets. Over the low-necked gowns were worn cashmere shawls, fringed and embroidered. Beaver hats similar to the men's but trimmed with bows, and straw bonnets tied under the chin were favorites. The men's long swallow-tailed coats were short-waisted and worn over bright-colored waistcoats. High stocks were swathed about the neck, and the trousers were tight-fitting down to the knee.

1825

Skirts became very full and were worn over crinoline petticoats. The first leg-o'-mutton sleeves had exaggerated fullness at the top and were held out from the arms by means of boning. The hair was parted in the center and arranged in clusters of curls about the sides of the face.

An unboned adaptation appeared in 1940 as southern resort wear.

1940



1828

The gentleman's trousers had straps under the shoes to hold them in place. The long coat of broadcloth was worn over a bright-colored vest.

1829

The lady's riding costume had a tight-fitting bodice and leg-o'-mutton sleeves, the skirt long and full, the hat tall, with a veil attached.

The skirt of the evening gown was bell-shaped and heavily festooned. The waistline became extremely small and was emphasized by a wide belt. An off-the-shoulder effect was accentuated by the large puffed sleeves. A big hat with ribbons and feathers topped the outfit.

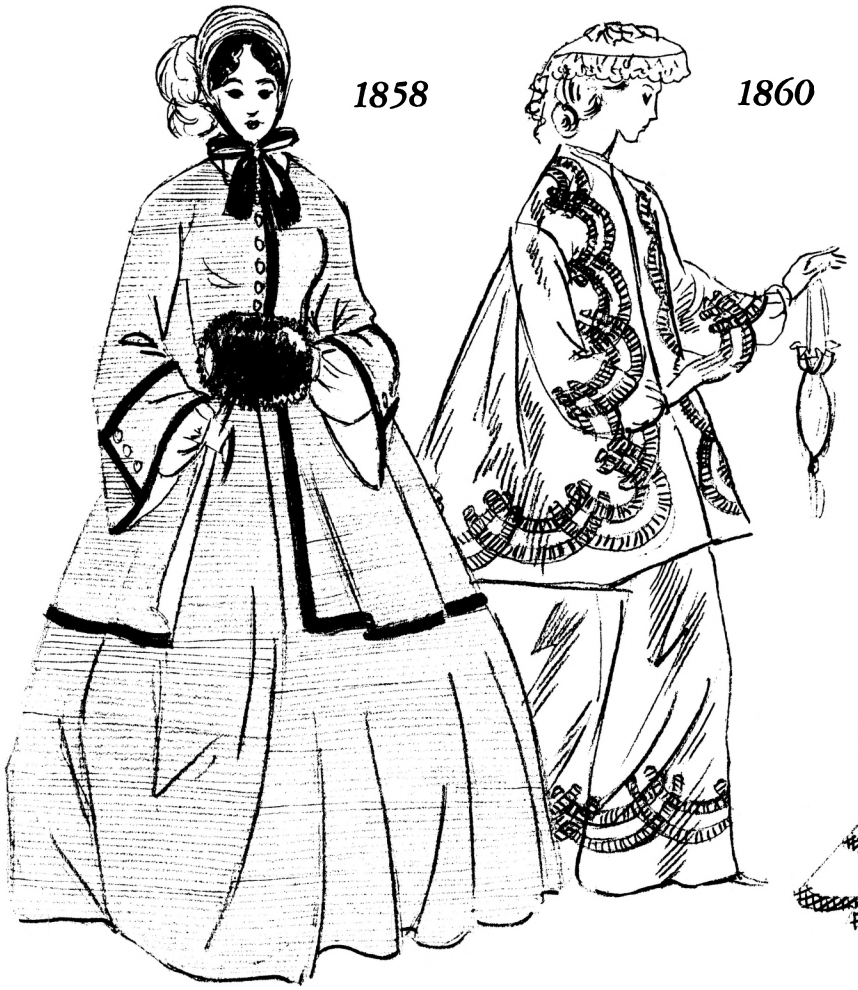
1840

The child's street costume has the full skirts worn over pantalettes. These were of muslin, gathered at top and bottom and worn on each leg, held in place by means of elastic.

Modern evening formal attire is adapted from this gentleman's 1841 costume. Short hair and short side whiskers were generally worn.

Early Victorian

The small-waisted bodice of the 1840 evening dress, boned and laced, had points both front and back. The shoulders were bare. The wide skirts were held out by huge hoops of whalebone, whose circumference increased successively as they neared the floor. These hoops were held up by wide bands, which were attached to the waist. The pantalettes worn beneath the skirts had attractive lace frills, which were seen when the wearer was in motion or sitting down.



Small bonnets tied under the chin allowed the parted hair to show in front. Princess-style coats were worn over full skirts. Small muffs were invariably carried. Two years later, small hats trimmed with ribbons and flowers were worn tilted forward over higher hair arrangements than before.

In 1870, drapes were pulled to the back of the skirt, where they were held out by bustles. Skirts touched the floor in front and fell into a train behind, causing the wearer to bend slightly forward. This posture was known as the Grecian bend.

By the use of strips of whalebone sewn to all seams and darts, the bodice of the 1880 dress was always closely fitted to the well-corseted hourglass figure. All skirts were completely lined, as were the bodices. Heavy beaded designs decorated gowns, flounces, and ribbons. Such a costume was extremely heavy and so stayed that if the wearer were to step out of it, it would stand alone.

1946

1883

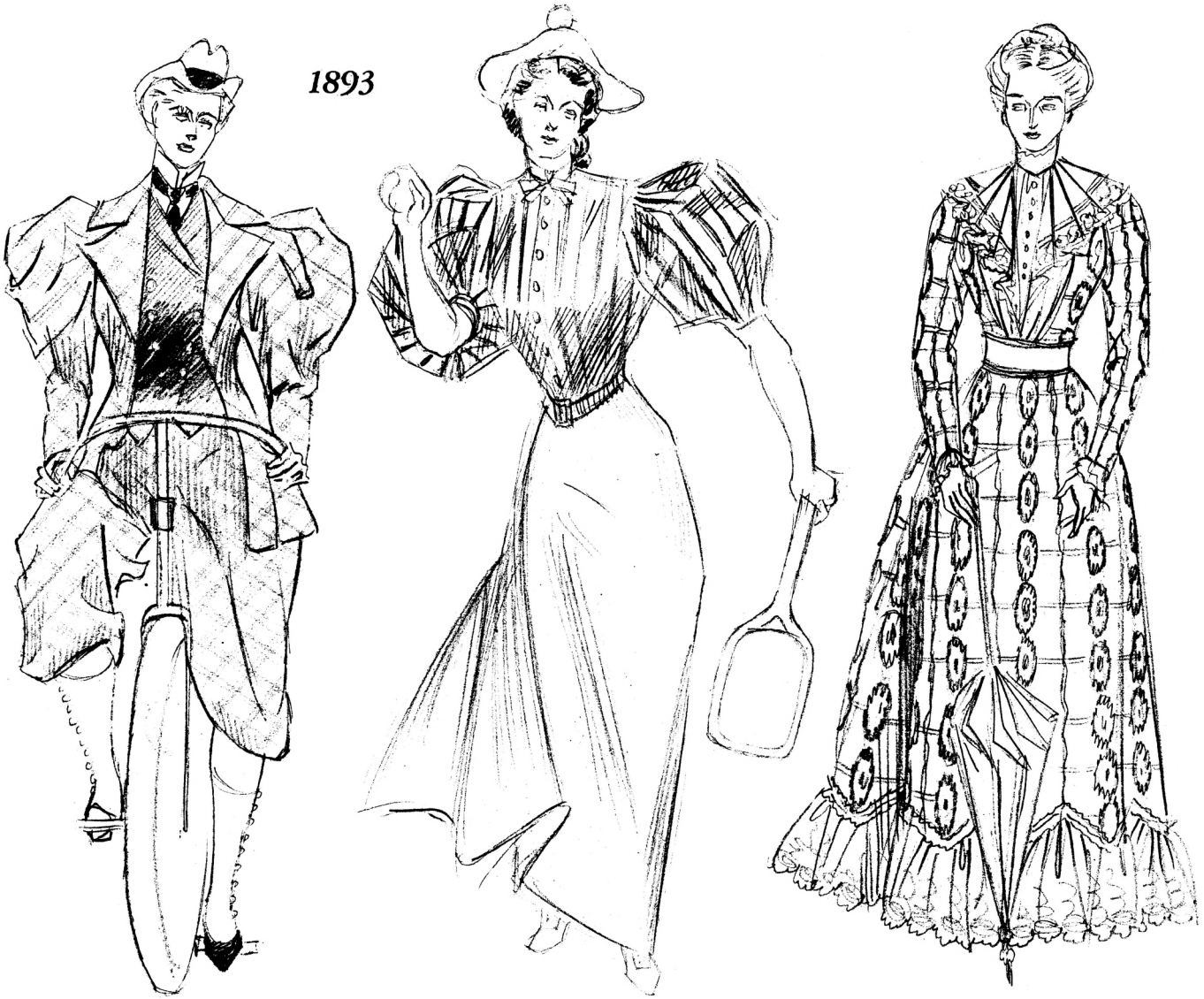
Modern Dresses and 1880 Styles

Jersey cloth was a favorite material in 1883 as dresses made of it clung closely to the figure. The bustle disappeared but back fullness was lowered, and cascades, ruffles, and bows gave bulk and interest to the back of the garment. The sides and front were kept smooth. The waist was small and the sleeves narrow and tight.

The Nineties

Most girls in the nineties tried to pattern themselves on the illustrations drawn by Charles Dana Gibson. The hair was worn pompadour, drawn up loosely over a rat or cushion in front and secured at the back with pins and combs. Often a curl fell from the knot over one shoulder. Shirtwaists, strictly tailored, were worn with high stiff collars, and contrasted with the skirt in color and material. The hips and bodices were tight fitting and leg-o'-mutton sleeves were full.

Broadcloth was worn in afternoon costumes, and taffetas and satins were the favorites for evening wear.



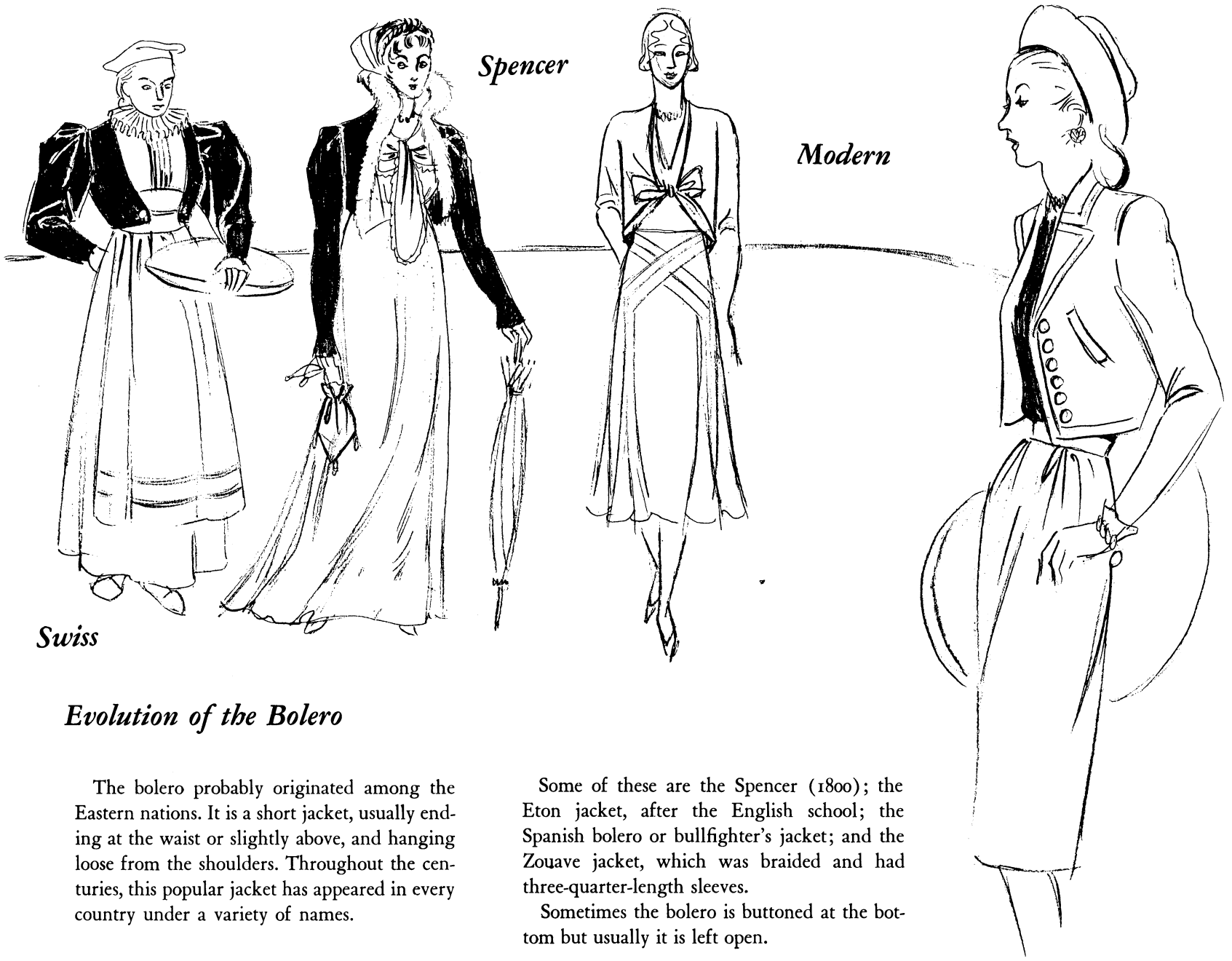
1893

1899

Active sports eliminated the bustle, and bicycling brought in full bloomers. Many items of men's attire were adopted by women, such as high stiff collars, four-in-hand ties, and cuff links. Huge balloon sleeves were the feature of the sports costume.

For tennis, skirts were wide and usually made of white duck, with tam-o'-shanters as the popular headgear.

The afternoon dress of 1899 was of eyelet cotton. The sleeves were long and had modified fullness at the top. A dust ruffle encircled the bottom of the skirt.



Evolution of the Bolero

The bolero probably originated among the Eastern nations. It is a short jacket, usually ending at the waist or slightly above, and hanging loose from the shoulders. Throughout the centuries, this popular jacket has appeared in every country under a variety of names.

Some of these are the Spencer (1800); the Eton jacket, after the English school; the Spanish bolero or bullfighter's jacket; and the Zouave jacket, which was braided and had three-quarter-length sleeves.

Sometimes the bolero is buttoned at the bottom but usually it is left open.

Early Twentieth Century

At the turn of the century, business suits had shorter coats, and vests were buttoned high on the chest. Lapels were bound with braid and dark ascot ties were popular. White linen collars were high, starched, and detachable from the colored shirt. Trousers were similar to those worn in the Victorian era but without straps under the shoes.

The straight-front corsets of 1904 gave an exaggerated curve to the hips and defined the bust. The blouse dipped in front, and the belt of the skirt was cut low. The effect was known as the dyspepsia front. The sleeves were full from elbow to wrist and were called bishop sleeves. Hats were set high on pompadours and were named after such famous plays of the time, as *The Merry Widow* and *Chanticleer*. Trimmings were lavish and skirts long.

1909

1910

1913

Twentieth Century

Large hats were adorned with plumes and ribbons and held in place by enormous hat pins; they covered the hair. Collars were high, often running in points under the ears, and were held in place by whalebone or wires. The high laced shoes with pointed toes and high heels were called toothpicks.

The 1910 tendency in men's clothes was toward heaviness. Coat and shoulders were padded to make them appear wider; trousers were loose about the hips and small at the bottom. Even shoes were wide and bulky. The choker collar and a bowler hat, perched high, made the head appear small and the wearer ridiculous.

Skirts in 1913 became flat and narrow. They ignored the hips and kept the lines of the figure as straight up and down as was possible. Waistlines were slightly higher than normal and hats were top-heavy.

1914

1916

1918

1919

The War Years: 1914-1919

Women acquired a toddling gait from wearing hobble skirts, some of which measured only 32 inches at the hem. Later the sheath skirt was introduced, which allowed the wearer greater freedom; slashes at the side left the skirt open to the knee.

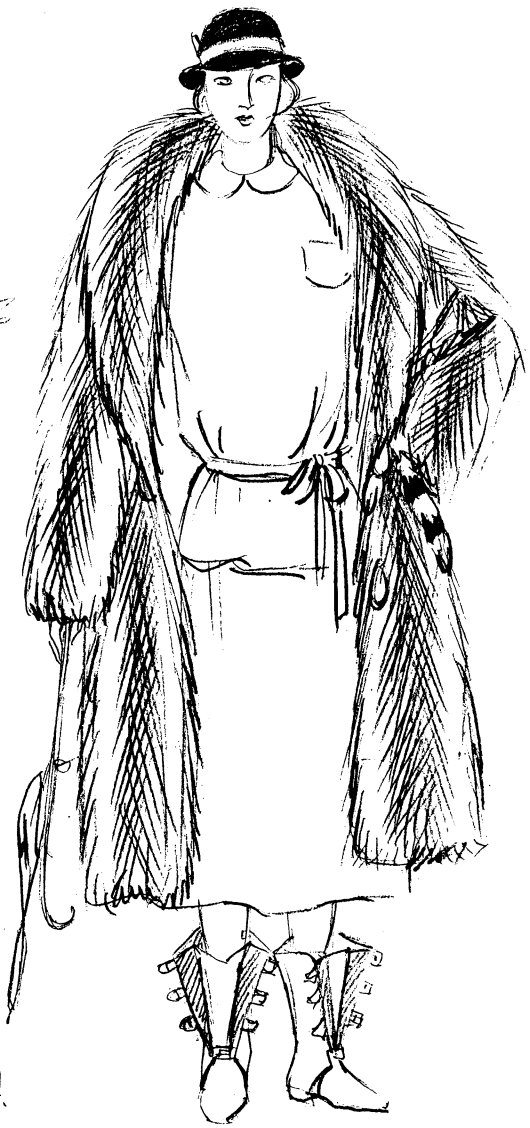
The peg-top skirt had fullness around the hips and then narrowed from the knee to the floor, but allowed freedom in walking by having the front open to above the knee. An overskirt from the waist to the hips gave the lamp-shade silhouette.

Hair was worn short and shingled, and low-cut shoes were the vogue.

Simpler clothes were required during the war, so skirts were shortened and one-piece dresses of black were worn. After the war, skirts widened and lengthened.

Hat styles changed from one entirely covering the hair to an off-the-face type.

1920



1926

The Postwar Years

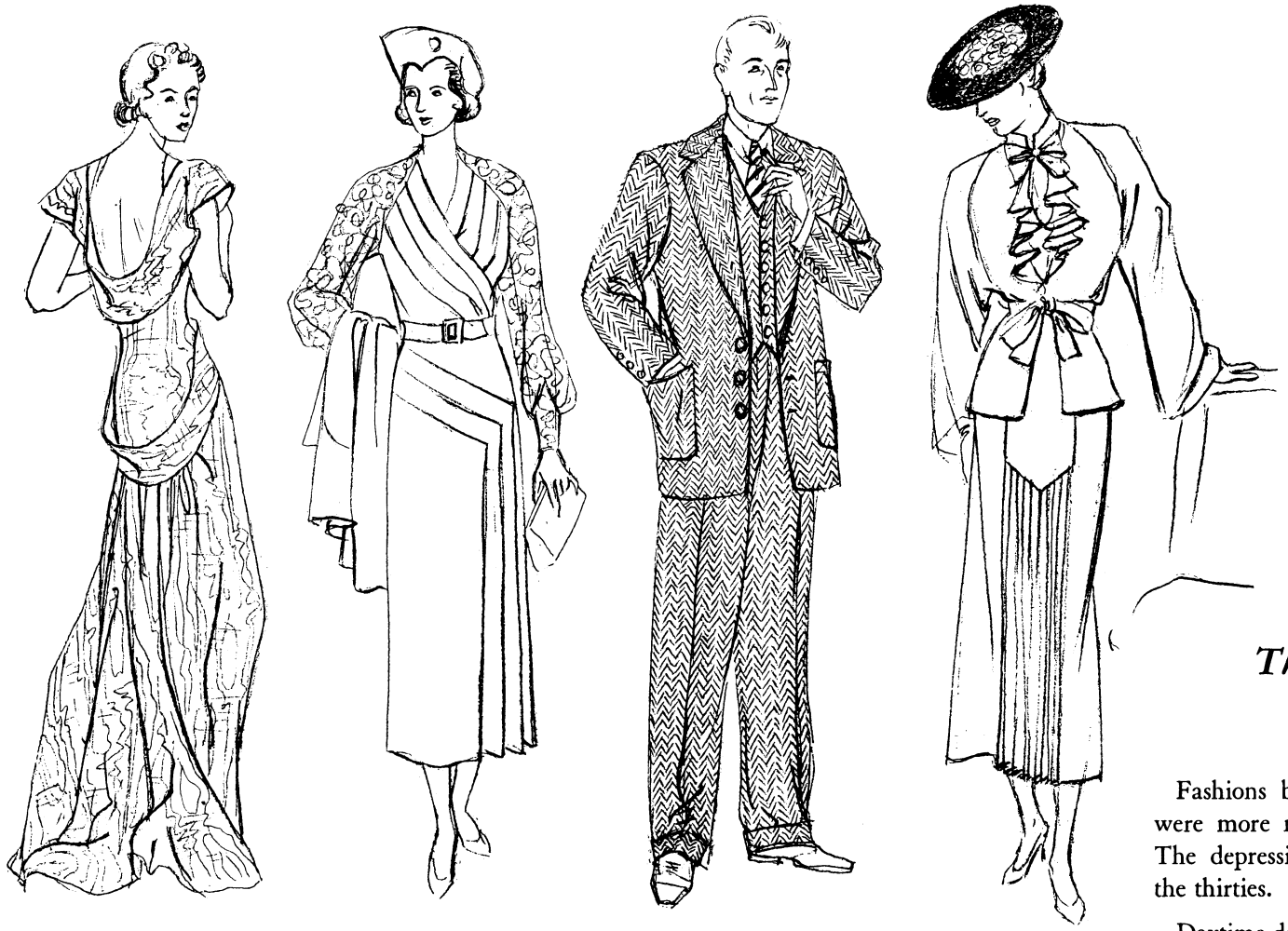
The boyish silhouette and the debutante slouch came in after the war. Skirts became longer for evening wear; during the day, the sloppy tradition of the flapper prevailed. Gaiters and raccoon coats were left open to flap untidily in walking. The waistline and the skirtline were lowered.

The Late Twenties

During this period, fashion figures were drawn ten heads high and anatomy was ignored.

The dresses had hem lines that touched the knee in front and dipped to the ground at the back. Wrap-around coats had huge collars of fur or of fabric.

In 1929, America became diet-conscious and there was a trend toward slimness. Waists were long and hips sheathed. Both short and long evening dresses were worn.



Off-the-shoulder evening gowns of moire, with long full skirts over smooth hips, were popular in 1932.

Men's suit coats in 1935 came to below the hips and long trousers ended in turned-back cuffs. Tweeds were popular with both men and women.

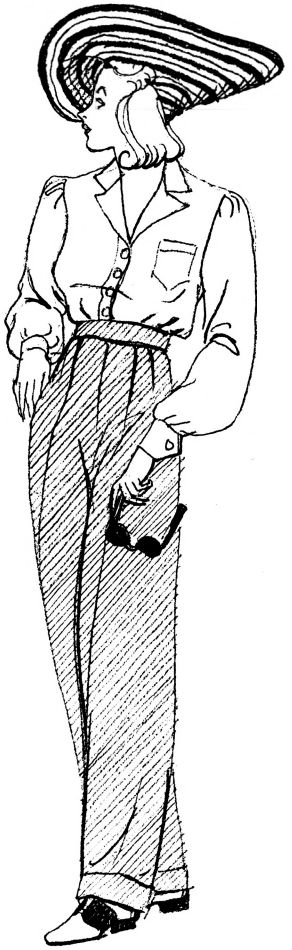
The Early Thirties

Fashions became democratic. Silhouettes were more normal and waistlines natural. The depression influenced most clothes of the thirties.

Daytime dresses were combinations of lace and chiffon, often with short full coats ot the same materials. Individual tastes in dress could be expressed rather than following fashion slavishly. Silk materials were popular.

It was at this time that the American woman acquired the international reputation for being smartly dressed, no matter how little she paid for her clothes.

Raglan sleeves preceded the broad-shoulder era. Shoulders were padded, often to excess, giving the feminine figure an unnatural, masculine broadness.

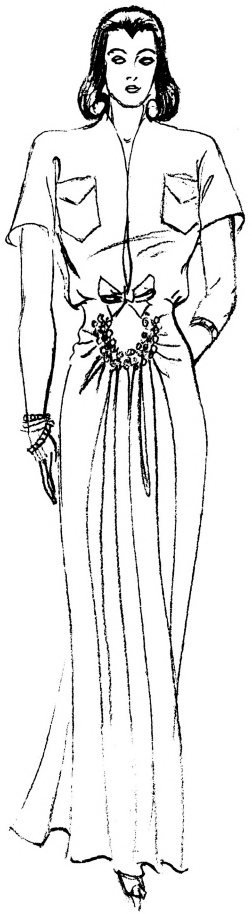


The Late Thirties

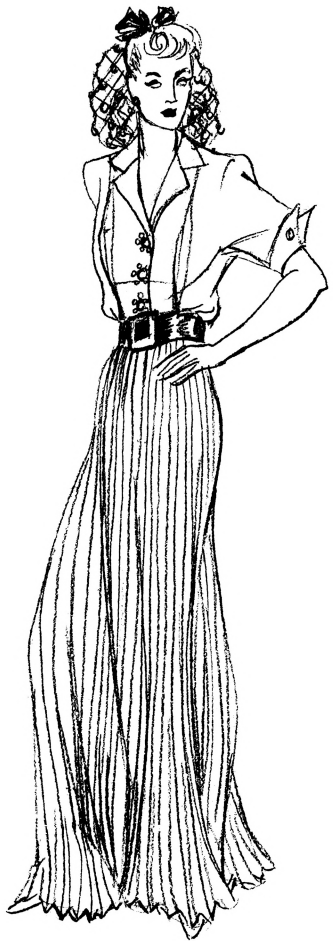
Toeless shoes came into vogue in 1937.

Slacks and play clothes became popular in 1938. Shoes had platform soles. Wedgies were also popular.

The War Years of the Forties

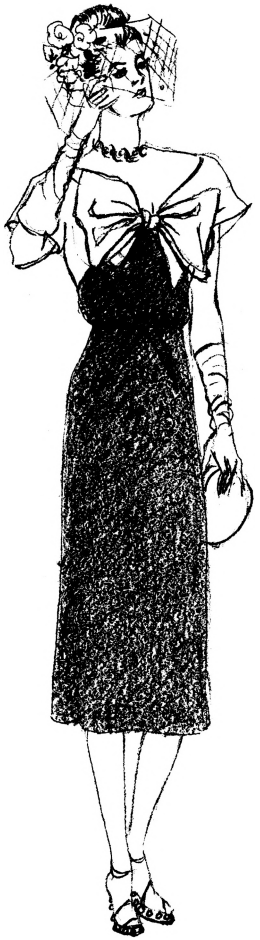


1940



1942

1945



1946

In the evening, separate long skirts were worn with tailored blouses. Huge snoods covered the hair, which was of medium length.

Skirts for daytime wear became very short, often reaching only to the knee.

In order to conserve material, two colors were often used in blouses and dresses. Styles were simple because the government ruled on skirt lengths, number of pleats, sleeve lengths, and amount of material allowed.

Bathing Suits

The first bathhouse was opened at Brighton (England) in 1754. Women wore ankle-length flannel robes tied around the neck, which floated around them when in the water. In spite of the inconvenience these suits remained in use until 1850.

In 1859, English bathing costumes consisted of tight tops and ankle-length bloomers covered by a full balloonlike skirt. In 1888, French bathing beaches were open and woolen knitted suits were popular.

In the nineties, American women wore brilliantine suits covering knee-length bloomers, with long cotton stockings. Corsets were usually worn under the suit. In 1912 the taffeta bathing suits were lavishly trimmed with self-pleating, beribboned bandanas and shoes laced over long stockings completed the "don't go near the water" ensemble.

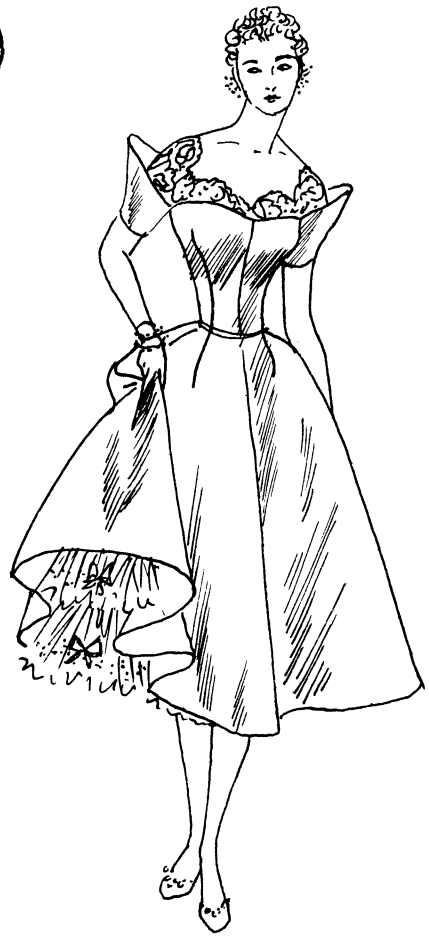
In 1926, rubber bathing caps were introduced and the suits had jersey tops and flannel trunks. These were real swimming suits. Backless bathing suits came out in 1930.

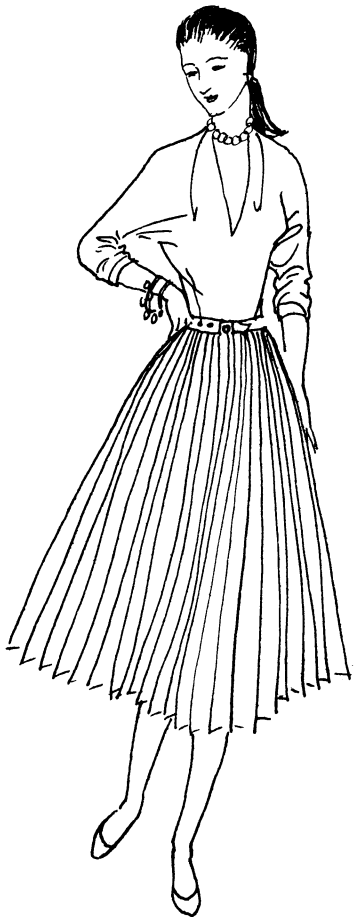
Now we have open midriffs, strapless brassieres, and diaper-type bathing costumes. What next?

Oddities of the Forties

For spectator sports and general wear, men adopted a suit having a jacket made of two kinds of material. The sleeves, back, and collar might be of plaid or check, while the front matched the pants. Sweaters were used instead of vests. Women wore short slacks with a halter top, which left the midriff bare. These outfits were popular for cycling, seashore, and country wear.

Teen-agers popularized the "sloppy joe" costume of hanging shirt, rolled trouser legs, and loafer shoes. Bathing suits were very scanty, the diaper suit being typical.





The Fifties

Waists once more followed their true lines; hips were accentuated. Strapless tops on evening and sun dresses were popular. The bust-line was high and accentuated. Ballet length skirts, covering several full petticoats, with crinoline or modified hoops, appeared.

Hair styles were varied. One—a short, curly type—was called the "poodle cut." Another, for which the hair was pulled back from the face and held in place at the back of the head by a ribbon or pins, allowed the loose hair to flow like a horse's tail, which gave the style its name. There was also a close hair cut, sleek like a boy's, called the Italian style.

Next came sheath skirts and dresses displaying a Chinese influence. Then there were variations of the French Empire styles, with high bindings under the bust, giving the effect of a long waistline. Skirts were shorter; slits were cut in some, to permit longer strides. There was a marked return to styles of previous eras: draped skirts, sometimes with loose panels, bulky daytime clothes, large fur-trimmed coats, balloon-puffed skirts caught in a wide cuff at the hem, all again found favor. Capes were prominent, many featuring the addition of hoods. Hats became heavy-looking, and some were made of fur.

Fabrics were more elaborate. Many man-made materials, such as nylon, orlon, dynal, millium, metallics, and glass, were developed. Combining these with vegetable and animal fibres made crease-resistant materials, which held permanent pleats.

Pitman Art Series

$1 each at your bookstore or art supply store

1. Composition—Sternberg
2. Costume Drawing—Doten and Boulard
3. Decorative Design—Brod
4. Drawing and Selling Cartoons—Markow
5. Drawing Animals—Perard
6. Drawing Birds—Postle
7. Drawing Boats and Ships—Soderberg
8. Drawing Cats—Cook
9. Drawing Children—Shimer
10. Drawing Dogs—Cook
11. Drawing Faces and Expressions—Perard
12. Drawing Flowers—Perard
13. Drawing for Boys—Vaughan-Jackson
14. Drawing for Young Artists—Diller
15. Drawing Hands—Cheek
16. Drawing Horses—Perard
17. Drawing Sea and Sky—Perard
18. Drawing Trees—Perard
19. Fashion Drawing—Neady
20. Figure Drawing—Perard
21. Lettering—Wright
22. Perspective—Perard
23. Portraits—Ansbacher
24. Ships and How to Draw Them—Aylward
25. Sketching Landscape—Perard
26. Sketching Out of Doors—Richmond
27. Young Artists Go to Europe—Diller
28. Painting: Materials and Methods—Abels
29. Realistic to Abstract Art—Sternberg
30. Drawing for Girls—Vaughan-Jackson
31. How to Sketch—Perard and Others
32. Drawing the Circus for Young Artists—Diller
33. Oil Painting *(In Color)*—Richmond
34. Quick Sketching—Cheek
35. Art in Advertising—Stone
36. Modern Art—Levi

. . . Watch for many forthcoming new titles

Costume Drawing

by
DOTEN
and
BOULARD

PITMAN 2